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CONTENTS

NOV 1998 NUMBER 410

FEATURES

- 18 PITCHSHIFTER: GETTIN' NASTY
- 22 KORN: TAKING THE LEAD
- 24 SEVENDUST: ROLLING THE DICE
- 28 MARILYN MANSON: *SPECIAL PHOTO REPORT!*
- 30 NEUROTICA: A HELPING HAND
- 32 PEARL JAM: CONQUERING THEIR DEMONS
- 34 METALLICA: READY TO RUMBLE
- 38 PAGE & PLANT: ROAD FEVER
- 40 SLAYER: HEAVIER THAN HELL
- 42 KISS: STILL THE GREATEST
- 44 KISS: ALL FOUR ONE
- 50 CENTERFOLD: KISS
- 52 DRAIN S.T.H.: MAIDEN VOYAGE
- 54 OZZY OSBOURNE: BACK TO THE FUTURE
- 56 FEAR FACTORY: TWIST OF FATE
- 58 BUSH: ON TOP OF THE WORLD
- 64 CANDLEBOX: C'MON GET HAPPY!
- 66 STONE TEMPLE PILOTS: TRIAL BY FIRE
- 68 RANCID: PUNK TO THE CORE

DEPARTMENTS

- 6 WE READ YOUR MAIL
- 11 FRONT PAGES: *THE INSIDE SCOOP*
- 12 CAUGHT IN THE ACT: SNOT
- 15 SITES & SOUNDS: ROCK ON THE NET!
- 16 PICK HIT: ORGY
- 20 HARD ROCK HAPPENINGS: *THE LATEST GOSSIP*
- 60 OVER THE EDGE: THE BEST IN NEW ROCK
- 70 SHOOTING STARS: 10 SPEED, ONE MINUTE SILENCE
- 72 CELEBRITY RATE-A-VIDEO: ANTHRAX
- 74 INDIE REVIEWS
- 76 HIT OR MISS
- 78 SONG LYRICS
- 94 TECH TALK
- 96 INSTRUMENTALLY SPEAKING
- 98 VIDEO VIEW: *HOME ENTERTAINMENT NEWS*

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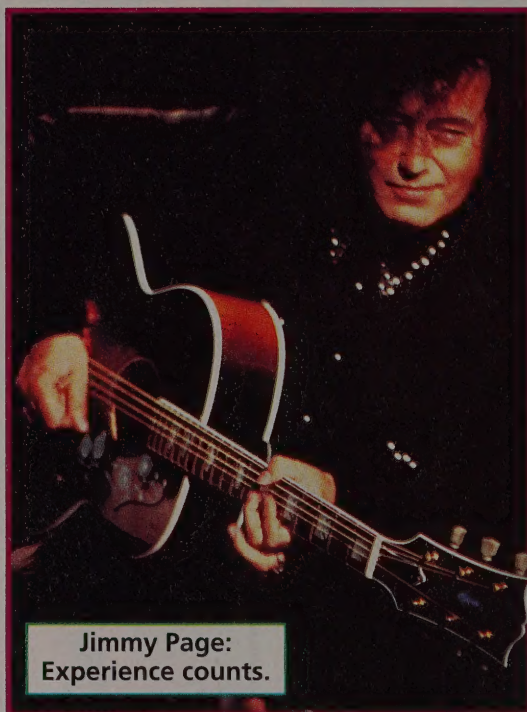
MANSON MANIA

Thank you for your great articles on Marilyn Manson. Nobody rocks like Manson, and nobody covers him better than **Hit Parader**. Your photos rule, and your stories are the best. You seem to have a real understanding of what Manson is trying to do both as an artist and as a cultural force. That's really important. You reveal the man behind the music.

Damian
Atlanta, GA

Do you people at **Hit Parader** enjoy being totally schizophrenic? I can't believe the way you present Marilyn Manson— one month you say he's the greatest thing since sliced cheese, and then the next month you say that he's a menace to society. Well, which one is it? Take a stand! If you want your readers to take you seriously you've got to tell us what you *really* think about Manson.

Keith
Newark, New Jersey



Jimmy Page:
Experience counts.

I've got to tell you about the time I met Marilyn Manson. It was so cool. It was after a show in my home town, my bud Charles and I waited outside the arena for Manson to come by. His car drove past us and we followed it back to the hotel. We got out and followed him in. We went up to him in the lobby and told him we were big fans. He signed a piece of paper for us and told us that we were cool.

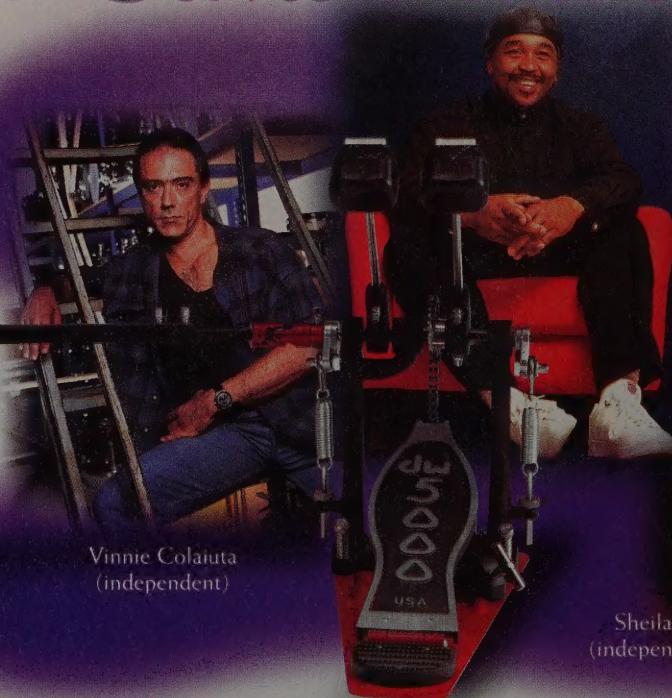
Biff
Durham, NC

How come you do so many stories on old dudes like Jimmy Page and Robert Plant? Don't you know that they haven't made any really good music in 20 years? I like their new music, but it ain't Zeppelin. Know what I mean? Give young bands a chance. They may not rock as well as Zeppelin, but at least they're young enough to get around without a cane.

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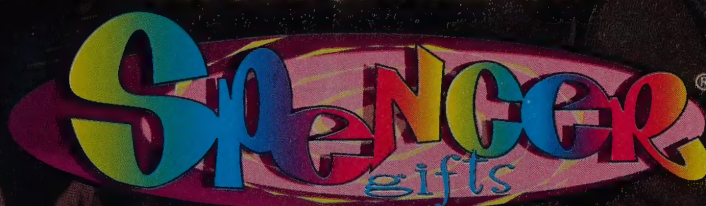
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Korn: Kings of the hill.

when they came through my home town. I sure hope they play my city again this time. I hear that this tour's gonna be even bigger than the last one, which should be really radical. So if Gene, Paul, Ace and Peter are reading this, I need to see you when you come through Chicago. Can you give me free tickets?

Don

Kiss are old. They cover their old faces with lots of paint so they don't look as old as they really are. Don't they know we know why they do it? I know. Don't you know? When they show their faces nobody buys their records or comes to their shows. They paint their faces and people like them again.

Tina
New Orleans, LA

Korn have changed the face of contemporary music. They've brilliantly blended together rap, rock and metal. Nobody else has been able to do that with as much skill. A lot of people didn't particularly like their second album, but I did. Now that their third album is out, I feel confident that Korn are about to become the biggest band in the world.

The Wizard
Seattle, WA

I want everyone to know about a great all-girl band called Drain STH. I know that you guys have written about them a few times, but not enough! They've just had their first album re-released in America on a major label, and I'm predicting really big things for them. They may be girls (and cute ones at that), but they can real-

ly rock. They kind'a remind me of Alice In Chains, and that's pretty good.

Sophie

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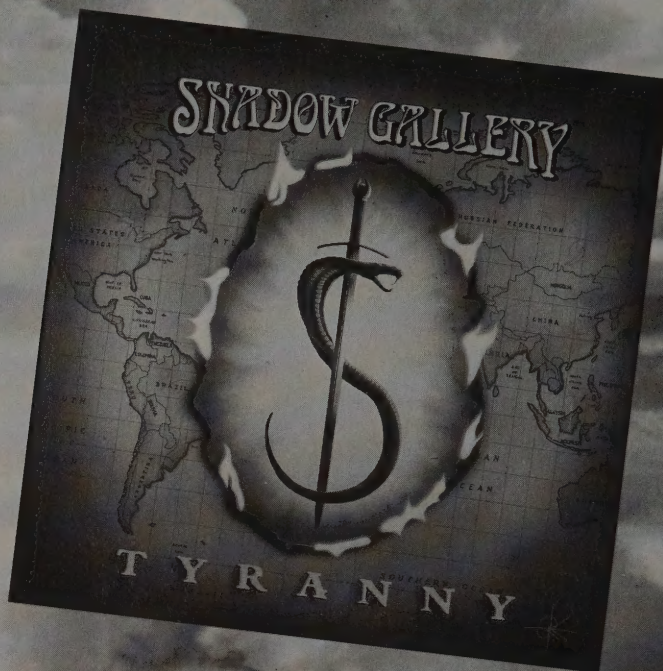
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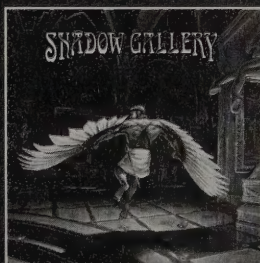


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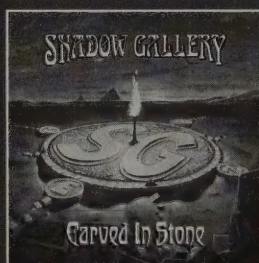
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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

THE NEEDLE AND THE DAMAGE DONE!: We think of the old Neil Young classic, because, right now, Stone Temple Pilots' lead singer, Scott Weiland is back on heroin, only this time the 30 year-old rock star ended up in handcuffs.

Ironically, only last month this column publicly urged the Pilots to consider putting it all back together. Yet with Scott using again, this may not be possible. Scott must have known he was pushing his luck recently when he ventured down to Manhattan's Lower East Side and turned up at a known drug spot, his body aching from withdrawal. Unfortunately, the NYPD street narcotics enforcement unit was conducting a stake-out at the exact location. Ugh!

Our mole in the detectives "Jack The Shark," explains what happened. "This guy stood out like a sore thumb," he said, "and when the officer encountered him, the first question was, 'What are you doing here?' Incredibly, Mr. Weiland told the officer 'I just bought some heroin inside.' They cuffed his hands behind his back and discovered 10 bags in his pocket plus a large amount of cash. He seemed like a nice kid who was all messed up on drugs."

Thanks, Shark. It really is sad. Scott's made 14 trips to rehab in little over three years. It's an open secret that the Pilots put the band on hold because Scott was totally out of control. And remember, STP was and remains incredibly popular with more than 10 million of their albums sold. Scott's bust in Gotham forced him to cancel that night's show, disappointing so many of his fans.

It really is a no-brainer though. Heroin is ruining Scott Weiland's life, period. If he keeps it up it might cost him his life and we're being very serious in saying it!!!

SECRET STUFF: A wild rock star visited the plastic surgeon not too long ago for a hush hush face lift. He's not that old either, but Rio doc accommodated the fellow.

NO NAMES PLEEZE: That metal big shot known for his over-the-top on-stage antics really outdid himself with his five gorgeous companions on that long limo ride in El Lay. Some of those beautiful women are very well known and might soon be mortified. The reason? Unbeknownst to them, the rocker made a secret video tape of the whole thing and lately has been showing it to pals. Phew!

QUICKIE QUIZ: A footnote to the above. Let's just say the Talk Show CD sold modestly with less than 100,00 units purchased. All

the more reason why Scott Weiland needs to get his act together so that STP might reunite. This month, tell us what the name of the late (and great) Kurt Cobain's daughter is.

ROCK WIRE REPORT: So moving to see Paul McCartney, George Harrison and Ringo Starr perform in public for the first time in 29 years. The sad day was at a London service for Linda McCartney and Paul, George and Ringo selected *Let It Be* as the tune they'd sing for Linda. George and Ringo sat in the third row behind Paul and the family. By the way, on a brighter note, did you know that Ozzy Osbourne and Steven Tyler make contributions to Ringo's new CD, **Vertical Man?** Pretty cool, too...

That's why he gets the big bucks; More people saw Michael Jordan and the Chicago Bulls win their NBA title than ever before in the history of television. How about 73 million. America alone! No wonder NBC is smiling...

Tommy Lee is due out of jail any day now and he won't be idle for long. The Crue are going right out on the road to support a "Greatest Hits" package which will have two new bonus tracks as

well. Say what you will about Tommy, the other guys, but the Crue stuck loyally by him during times of trouble... Bart Simpson made Time Magazine's list of 20 artists who most influenced this century. So did the Beatles and Dylan... Get this: A duck's quack will not echo and even the most brilliant doctors don't know why.

OVER AND OUT: It's a bit bizarre, but Nick Bloomfield's documentary, **Kurt and Courtney**, is definitely worth seeing... Stones skipped England on the European tour when it was explained to Mick and Keith that by rocking for the Queen the band would be liable for \$18 million in tax money. They found that royally unappealing... When Edgar Bronfman Jr. took the rubber band off his bankroll he found \$10.6 billion inside and gobbled up record giant PolyGram N.V. And now, Mr. Edgar's got the world's largest music business on his payroll. Without question a brilliant move by an individual who's literally changing the face of the music industry.

SEE YOU NEXT MONTH. Until then, remember: *What is wrong today can never be right tomorrow!*



Scott Weiland: A tragedy waiting-to-happen.

CAUGHT THE ACT

BY ANDY SECHER

SNOT

On stage Snot resemble five whirling dervishes of pure hard core energy. During their high-spirited 60 minute set, they dipped deep into **Get Some's** song catalog, presenting such tunes as *Stroopid*, *The Box* and *Joyride* much to the delight of their standing room audience. With Strait occasionally diving head first into the crowd, and Miller's flailing, faster-than-light stick work keeping things moving along at a fren-

Two distinctly middle-aged men were standing at the back of the packed mid-western concert hall with decidedly quizzical looks on their faces. Before them a sea of well over a thousand sweating, crowd-surfing, head-banging rockers were gyrating seemingly in union to the pulsating rap-cum-metal sounds of Snot. It was obvious that the pair of 40-plus gents really didn't have a clue about what was at the root of all this primal, almost savage musical excitement. But when asked why the heck they were there, both offered the same "excuse"—their underaged teen-aged kids had threatened mutiny (or at least a very unsavory home life atmosphere) if their parents hadn't driven them to that night's Snot performance.

So rather than waiting out in the late evening chill for their sons to finish with their ritualistic celebration of rock and roll excess, both parents had decided to come on in and see what had driven their kids (and many of their friends' kids) to such a level of distraction. As they saw Snot members Lynn Strait (vocals), Mike Doling (guitar), Mike Smith (guitar), John Fahnstock (bass) and Jamie Miller (drums) pour their hearts and souls into their intense hour-long set, they began to find out exactly what all the commotion was about.

"The response the crowds have been giving us everywhere we've played has really been something else," Doling said. "Whether it was in a club or in front of a huge crowd at OzzFest, everyone has been great. It's been really interesting to see the way things have changed for us over the last year. At first, when we were opening for bands like Sevendust, Soulfly and Machine Head you could almost hear the people asking 'who are these guys?' Then as our music began getting more radio airplay, the fans really started getting into it."

Indeed they have! In the year that has now passed since the group's major label debut, **Get Some**, was released, Snot has joined the likes of Korn, Rage Against The Machine and the aforementioned Sevendust among the leaders of the burgeoning rock/rap movement. But while many of these groups depend on political outrage or thinly veiled societal outrage to fuel their musical attacks, Snot has taken on a decidedly different rock and roll bent. While their music can be as loud, abrasive and angry as any currently to be heard on the hard rock scene, underlying it all is a sense of fun and self-deprecating good humor that helps take a little of the edge off of the group's snarling energy.

"How seriously can you take yourself when you've got a name like Snot?" asked Strait. "We sound kind of pissed off in a lot of our songs—and we *are*—but there's usually something funny going on in each of those songs too. We like that balance. And when we play live it really helps give the show an edge. The audience responds to both the anger and the humor."



Snot: "How seriously can you take yourself when you've got a name like ours?"

zied pace, it often seemed as if Snot was on a mission-of-intent to drain each and every person in the house of all their precious bodily fluids before their set was through. Judging by the hoarse-throated, sweat-drenched reaction they received, they certainly fulfilled their desires.

"We're as amazed by this kind of response as anyone," Doling said as he relaxed after the set on the band's tour bus. "We started all this just to have some fun—and look where it's taken us. We've gone around the country, and even around the world, and wherever we've gone we've found kids who seem to respond to the same things that we do. If that doesn't open your eyes a bit then nothing will."

PHOTO: GENE KIRKLAND

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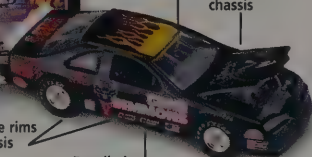
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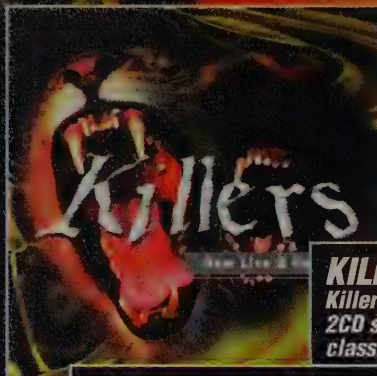
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SITES & SOUNDS

ROCK NEWS ON THE INTERNET

BY JODI SUMMERS

After surf sessions of finding nothing particularly interesting on quite a few bands, we were greedy - out for as many sites as we could find to cruise through. What better band to do that with than Metallica - one of the most admired, revered and respected bands in metal?

Plugging the name Metallica into Yahoo! gave us an extremely optimistic listing of places to go. We chose the Metallica Archive at www.digiweb.com/~metallica/index.html because of it's name. Up came a place to list your site and an alphabet. We wanted to see what was listed under the letter "R" - fade to black - absolutely nada, zip, zilch. "O" also offered nothing. Okay, okay, so maybe we're having bad luck, certainly there's got to be something under "M" - after all, we're searching for Metallica. We found two banners and clicked on the dynamic one. It lead us to: www.geocities.com/SunsetStrip/Backstage/3076/noframes.html - we found a cute picture of Lars Ulrich, James Hetfield, Kirk Hammett and Jason Newsted.

We clicked on Lars, which was spelled, Larz, and

Metallica: All over the web.



got a list of statistics - things like:

Former Jobs: Paper route, gas station cashier

Drinks: Dry white wine, Evian, tea

Listens to: Oasis, AIC, Black Grape

Heroes: Guillermo Vilas, Ritchie Blackmore, Ace Frehley

First concert: Deep Purple, 1973, Copenhagen

and then we found a link to Lars performing the Oasis song, *Wonderwall* - and that link went nowhere. We found some pictures, and it was nice - certainly worth a brief breeze through.

There was nowhere particularly exciting to link to, so we went back to Yahoo and clicked to *Xier's Metallica Page* because we liked the name. It was no longer in service, thank you very much. *The Shrine Presents Metallica* at www-personal.engin.umich.edu/~kwoodard/metallica.html. A very fine site to satisfy the Metallica obsession. There is a nice collection of MP3 WAV audio files, to which the site master admits, "this should make you happy...this should make you very, very happy. So happy it should be illegal...but if you get that happy, make sure you clean up your own mess." We found MIDI audio files, video, a FAQ, and the painting that inspired the *Until It Sleeps* video. The twisted surrealist masterpiece titled *The Garden of Earthly Delights* one of the very unique works of art by the Dutch painter Hieronymus Bosch, was created in 1510. It's a fantastic nightmare - check into it.

From the *Shrine*, we clicked into Junior's space at www.algo-net.se/~junioro/MetallicaA/index2.html. Turns out it's a Scandanavian site that offers a vast array of bios, lyrics, tour dates and audio downloads. We clicked on news and realized that things hadn't been updated in a while, because they were talking about the release of *Reload* - which was nearly a year ago.

Okay, so we went to a page called: Click at Your own Risk located at home.earthlink.net/~pocokiwi/metallica.htm and featuring the Metallica logo and a picture of Butt Head on the home page. Clicking down the site, we found the standard

stuff, many thanks, an explanation of things, then a little picture and the words, "In the memory of Cliff Burton, click here."

We found memories of Metallica's old bassist who died when the tour bus skidded off the road and crushed him on November 9, 1986. It was very tasteful, a couple of photos, quotes from the band - for example, Lars saying, "Cliff was so completely honest to himself and the people around him. He hated all this being-put-on-a-pedestal bullshit."

Touching... very touching. We backtracked, clicked on Alternica and found an opinion on Metallica's evolution -

"...I am a loyal fan of Metallica, WHAT ever form they may take. They have never done anything these past years but bring their fans and me a hard rocking good time. Yet, recently, Metallica has been evolving into a more modern image that some are calling "Alternica". Just because people change doesn't mean that the fans who have supported them for so long must go and start to degrade them."

Because everyone links to it, we thought we'd try out the 100 answer Metallica FAQ (frequently asked questions) at www-personal.engin.umich.edu/~kwoodard/faq.html - where you can learn interesting factoids like:

59) Do any of the members of Metallica have Tattoos?

Kirk Hammett has flames on each hip, and on his stomach is the following phrase, "Made in SF 11-18-62".

Looking for one final Metallica site to round out this ride, we clicked on Page a la Jamie at <http://members.aol.com/Primus9687/Metallica.html>. Pretty standard, but there was a link to the largest collection of Metallica videos on the Web. The file was not found on this server. Enough said.

If you want to reach Sites and Sounds, e-mail us at cgoddess@compuserve.com.

PICK HOT

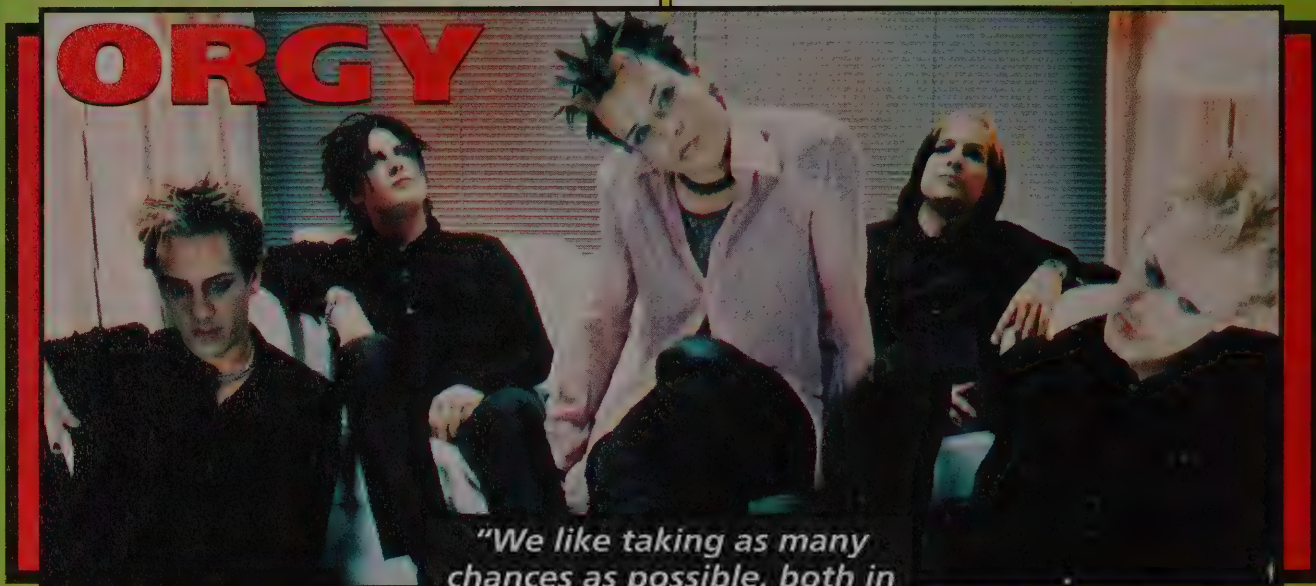
BY STAN POLLARD

At first look...and even at *second* look... it would appear as if Orgy are one of those bands that's got everything going for them. And in this case at least, looks certainly aren't deceiving. Just consider these factoids: Orgy are the first band signed to Korn's hot new Elementree Records label; their first national tour will be as an integral part of the said-same Korn's big-time *Family Values* arena package; the band's debut album, **Candyass**, has already been hailed as one of the brashest, boldest, most in-yer-face rock and roll collections of the year; and if all that wasn't enough, the group's debut video for the song *Stitches* has been popping up on MTV more often than a *Beavis & Buttthead* rerun.

It certainly has been a heady time for vocalist Jay Gordon, guitarist Ryan Shuck, bassist Paige Haley, drummer Bobby Hewitt and

world. With a sound that mixes Gordon's Bowie-like vocals with the band's Nine Inch Nails-influenced rhythms and hard-edged guitar attack, in many ways **Candyass** represents the culmination of the late '90s rock ideal. While some may state that such songs as *Social Enemies* and *Dissention* rely too much on studio trickery and techno-rock posturings to convey their musical message, others will quickly respond that the power housed within tunes like *Fiend* and *All The Same* are quintessential demonstrations of the modern hard rock ethic. For their part, the members of Orgy are ready for the various love/hate reactions their music is sure to incur—they insist that as long as people listen and respond they'll be happy.

"This isn't music designed for everyone," Gordon said. "We like taking as many chances as possible, both in the studio and on stage. That's what makes it exciting. It's living life on the musical



synth master Amir Davidson. Despite a relatively short band history, Orgy has made quick work of making a big name for themselves in the modern music spectrum—thanks in no small part to the ever-important presence of the guys in Korn. It was that band's always-inquisitive members who first helped discover and nurture Orgy's unique skills, and when the offer came from giant Reprise Records for Korn to start their own "boutique" label, Orgy was the first band that the Kornsters went out to sign. Such a distinction is certainly not lost on the members of Orgy.

"It was really great to have those guys supporting us the way they have," Gordon said. "They certainly understand what it's like to be in a band—especially a band that doesn't necessarily do everything in the conventional way. So that was a big help. By signing with Elementree not only did we know that we'd be able to maintain all our musical freedom, but that we'd have a great situation of being the first band on a new label that was actually part of a big label. What could be better than that?"

Indeed it seems as if Orgy has walked into a near-perfect place from which to launch their razor-edged attack on the rock and roll

edge. If occasionally you crash and burn, you live with it. Luckily we haven't

crashed that many times... and we're not planning on doing it at any point in the near future."

As they tour the nation as opening act on the *Family Values* package, Orgy are exposing their unusual high-octane sound to thousands of fans each and every night. They realize that they've accomplished more during their explosive summer of '98 than many young bands do in three years! But all the attention their music has drawn, and all the high-profile acclaim that has come their way, has done little to dull the fires that burn deep within Orgy's collective belly. They know that their career has gotten off to an incredibly fortuitous start, but there's still a long, long way to go.

"I guess it would be easy to feel satisfied," Gordon said. "We've made a good record, played a great tour and gotten a lot of attention. But we're not doing this to become famous—we're doing it because we believe in our music. There's still so much for us to accomplish. **Candyass** is only our first salvo—there's a lot more to come."

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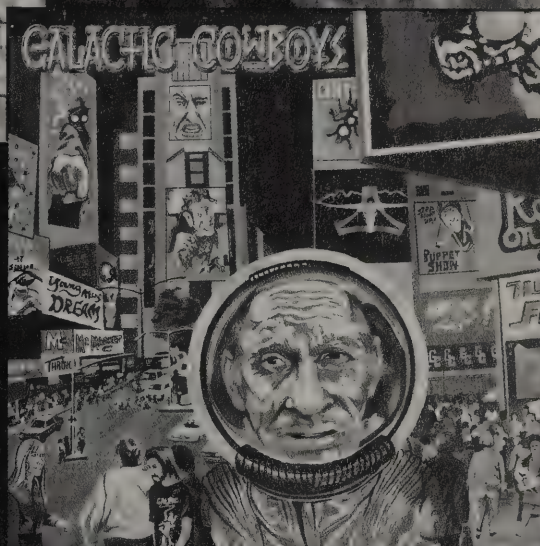
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Pitchshifter have been making quite a name for themselves in their native England ever since they first blasted onto the music scene in 1991 with their indie release, **Industrial**. It was that loud, nasty, danceable-yet-eminently-rocking disc that helped ignite what has become known as the British "extreme noise" movement of the early '90s— an underground phenomenon that launched the careers of a variety of acts including the notorious Prodigy. But

"We've made a leap forward from our last record."

best known for his near-legendary work on Prodigy's **Firestarter** disc), and wall-to-wall rhythms, Clayden believes this is the disc that will finally establish Pitchshifter's international reputation. After being hailed by the likes of Korn, Tool and Ministry for their earlier ground-breaking efforts, these guys believe the time is right for them to finally make their mark on the worldwide rock audience.

"Having a big American label behind us will certainly help in that regard," Clayden said. "But it certainly didn't change our desire to be as outrageous as possible when it came to making our music. When it came time to make this album we began to realize that there were two musical elements that we all

seemed to like—punk and backbeats. It just seemed natural to us to make these sounds the backbone of the album."

Now, as is so often the case for invading bands from foreign lands (especially those with a distinctly different bent when it comes to playing their rock and roll craft), the true test for Pitchshifter will be to see if they can attract a State-side touring audience. Already

it wasn't until the appearance of Pitchshifter's latest disc, **www.pitchshifter.com** that State-side audiences began to get an inkling of what was truly behind the manic musical machinations of vocalist J.S. Clayden, guitarist Johnny Carter, bassist Mark Clayden, drummer D. Walters and guitarist Jim Davies.

Somewhat ironically, however, just as American audiences are beginning to tap into Pitchshifter's high-speed rock and roll energies, the band finds itself in a period of artistic transition. Rather than depending on the sequenced and programmed musical bits that characterized such earlier band efforts as **Desensitized** and **Infotainment?**, on their latest outing this highly unpredictable unit has turned to a few slightly-more conventional rock and roll outlets for their primary inspiration.

"This is a new kind of music for us," Clayden said. "We've made a big progression from the last record we made—perhaps it's actually more of a leap. We've brought in some very aggressive drum and bass rhythms and some very intense guitar lines, and we don't even know what we should call this yet. But it does add some exciting new elements to what we've always tried to do. Pitchshifter has always been about making people think— especially about the world around them, how they perceive music and how they perceive themselves.



GETTIN' HEAVY

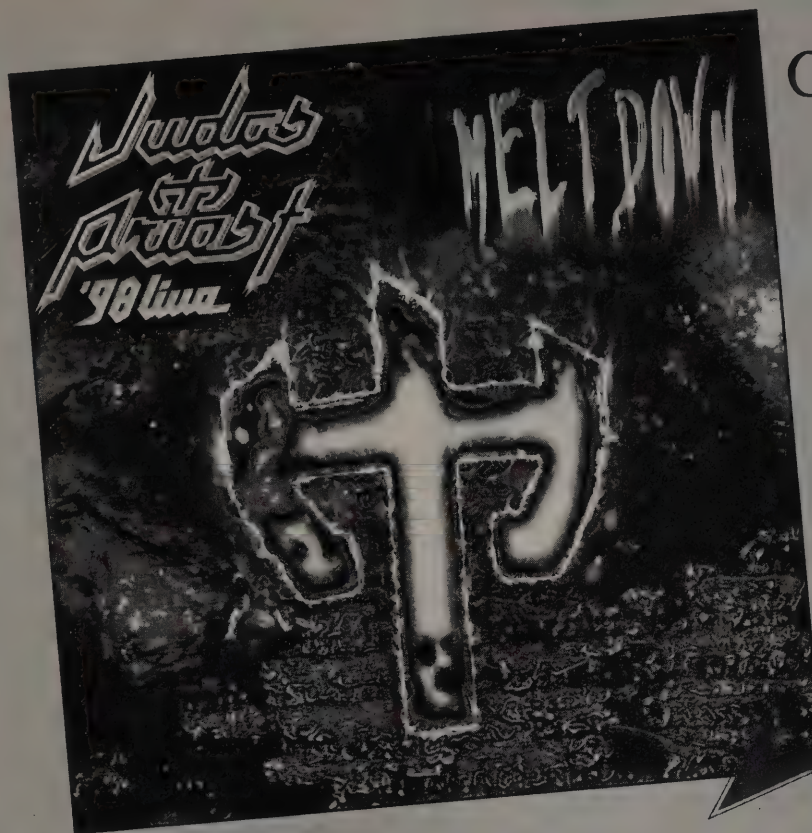
BY WINSTON CUMMINGS

Pitchshifter is about not sitting there and being spoon-fed their news anymore—we've got to get out and hunt the truth down on our own."

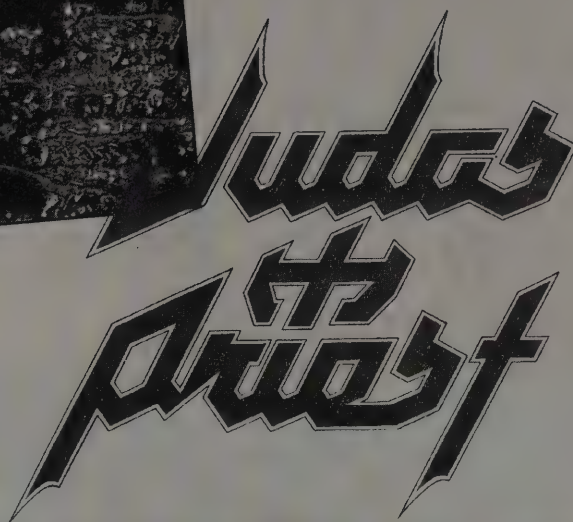
In truth, American audiences may have some initial difficulties relating to the intense guitar-driven dance rhythms that characterize Pitchshifter's latest effort. But once they get used to the non-traditional rock approach that seems to particularly inspire Clayden and his boys, they will inevitably find themselves happily wallowing in the rhythmic excesses that **www.pitchshifter.com** delivers in spades. With its decidedly punk edge (thanks to the guitar ferocity of Davis,

plans are underway for the group to launch a major U.S. road trek— one on which they'll both headline their own smaller venue shows and open for a major headliner. Clayden admits that he and his bandmates see this opportunity as the true gateway for Pitchshifter's future.

"Getting on the road with this material should be very exciting," he said. "When you have the heavy guitar rhythms like this, it just lends itself so well to the stage. So many wonderful bands have asked us to tour with them in the past. That includes everyone from Korn to Biohazard. Maybe now we'll take them up on those offers."



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HARD ROCK HAPPENINGS

PILOT ERROR: A few months have now passed since the semi-shocking drug arrest of Stone Temple Pilots' singer Scott Weiland. During that time word has filtered through the rock and roll grapevine indicating that this latest bust may well serve as the final straw in STP's career, breaking the back of all the recent high-powered "reformation" talk. Perhaps a more immediate problem facing Weiland, however, is how he will face his mounting legal difficulties. With a series of drug arrests now on his record, there is talk that the legal system may come down hard on the troubled singer—to set an "example" of him, if nothing else.

SICK WARD: It appears as if Black Sabbath drummer Bill Ward has now recovered almost fully from the medical troubles that prevented him from participating in the Sabs' late-summer European tour. In fact, according to our

inside sources, Ward's health has improved to the point where he is anxious and willing to play a vital role in the band's highly-anticipated U.S. tour this fall. "If Bill has medical clearance, I'm sure he'll be involved in the tour," a Sabbath spokesperson said. "He wants to do it, and the band wants him there."

JAM PLAN: Apparently former Soundgarden drummer Matt Cameron is on the verge of becoming a "permanent" member of Pearl Jam. After weeks of speculation concerning whether or not the Jammers would even consider trying to find a full-time band addition, word began filtering out of the group's camp that Cameron had been approached about becoming the band's latest skin basher. With a history that has featured more drummers than the infamous Spinal Tap, one might wonder why Cameron would even want the PJ gig. But suppos-

edly the band really clicked during the summer tour outing.

HAPPYNINGS: Many rock fans had forgotten about Candlebox during the three years that these highly successful Seattle riff merchants were away from the scene. But with the release of their new disc, **happy pills**, this hard rocking unit seems ready to make up for lost time. Even Madonna (who happens to own Candlebox' Maverick Records label) appears impressed by the group's new music. "Usually I just speak to her on her birthday," said vocalist Kevin Martin. "After all, she's pretty busy with her own life. But we know she's heard the album and that she likes it. That's good enough for us."

BEAST BACK?: Judas Priest fans shouldn't get their hopes up for a full-scale "reunion", but at least there should be a new "live" album featuring the band's classic '80s lineup coming our way. The disc, recorded at various spots along the band's tour trail, features the Rob Halford-led Priest beast in prime working order, giving ample indications as to why they remain one of the most hallowed metal bands in history. "This is one of the greatest live discs ever record-

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SHIHAD SHIHAD

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Substance D. "black"

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ed," a label spokesperson said. "It would have been a true shame not to have it released."

MANSON NEWS: It seems as if the oft-rumored studio pairing of shock rocker Marilyn Manson and Smashing Pumpkins' Billy Corgan never worked out quite the way some anticipated. Instead of serving as producer of Manson's forthcoming disc **Mechanical Animals** (performing in much the same role served by Trent Reznor on Manson's previous two platinum efforts), Corgan has been merely an "advisor" to the project. Apparently MM himself has served at the production helm of the new effort, which now seems scheduled for a late fall release.

ZOMBIE ALERT: Rob Zombie still seems unsure as to which direction to take his musical career. Following the recent release of his first solo disc, it seemed as if the multi-talented vocalist would focus on his own career, leaving White Zombie behind him. But now, according to sources close to the scene, Mr. Z may be having a change of heart and may agree to do another White Zombie disc sometime in 1999. Of course, if his solo effort goes through the commercial roof, all bets are off, but it's our belief that we'll all be seeing a "new and improved"



White Zombie sometime within the next year.

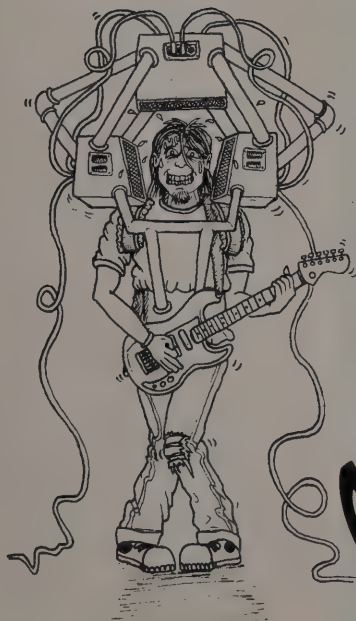
BRAIN DRAIN: The girls in Drain STH certainly landed on their feet. After seeing their small American record label fade from the scene, the Swedish lasses wondered what the rock world may have in store for them. But they were quickly gobbled up by giant Polygram Records who are now re-releasing Drain's great debut disc, **Horror Wrestling**. "Things have worked out so well for us," said guitarist Flavia Canel. "It couldn't have been better even if we had planned it

this way. To be on a major label that really wants to support us is the best thing that ever happened to us."

BUSH BLABBER: According to our London spies, it seems that the members of Bush have joined forces in order to begin work on their all-important third album. It is believed that the disc will feature a more expansive musical style, reflecting the time spent by the group's members at various points around the globe over the last year. But bassist Dave Parsons insists that anyone who believes that Bush will tamper with their tried-and-true formula for success may be greatly mistaken. "We know what works best for us," he said. "You can only make the music you honestly believe in, and that's exactly what we've done."

ZEP OR NOT TO ZEP?: Reports indicate that former Led Zeppelin mainstays Robert Plant and Jimmy Page have been "blown away" by the response both their old music...and their new music...have received along the American tour trail. With a set featuring such Zep classics as *Whole Lotta Love* and *Gallow's Pole* as well as a selection from their recent **Walking Into Clarksdale**, the set has quickly become a "must see" for rock fans young and old.

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Korn is sitting on the cusp of greatness. They know it. You know it. *Everyone* knows it. With the release of their latest album, **Follow The Leader**, these West Coast wildmen have clearly set themselves up as the leaders of rock's Rap/Metal Revolution—and thus as perhaps one of the most important bands of the late '90s. While vocalist Jonathan Davis, guitarists James "Munky" Shaffer and Brian "Head" Welch, bassist Fieldy and drummer David are the last guys on Earth go seek out high-profile fame and fortune, they're also among the last to turn their backs on opportunity. They know that the world is ripe for their special blend of musical reactants. They know that this disc could end up as their third consecutive platinum effort, following in the wake of **Korn** and **Life Is Peachy**. They know that the eyes of the rock scene are focused squarely on them as they take to the road as the headliners of their own "Family Values" arena tour. Recently we caught up with Davis, in the hopes that he might shed some additional light on what is fast shaping up as The Year Of Korn.

Hit Parader: When you hear people talking about Korn being leaders of the supposed Metal/Rap revolution, how do you feel?

Jonathan Davis: I feel great about it. I'm not trying to place us in any particular category, but I grew up admiring the bands who really made a difference in their era. I don't care if it was Motley Crue in the '80s or Nirvana in the '90s—those bands made a difference. They changed the way that people listened to

music, and if we can do even a little bit to change people's musical tastes, then that would be really great.

HP: Do you think people *need* to have their musical tastes changed?

JD: Well...some of the things out there are pretty good. And some of 'em really suck. We've always had a pretty good ear for music, not only our own, but also the music that other bands make. That's one of the reasons that we've started Elementree Records, which is our label

where we can help give young bands a good start. We found out when we first discovered Limp Bizkit a few years ago that we knew what we were doing when it came to finding bands. Then the light went off in our heads; "Why shouldn't we sign 'em and benefit from it?" It made sense to us.

HP: How do you find time to tour, record, run the record label, do the Korn TV show... and we're probably leaving things out?

JD: It's all good stuff...fun stuff. It's our work, but it's our fun too. We

KORN

TAKING THE LEAD

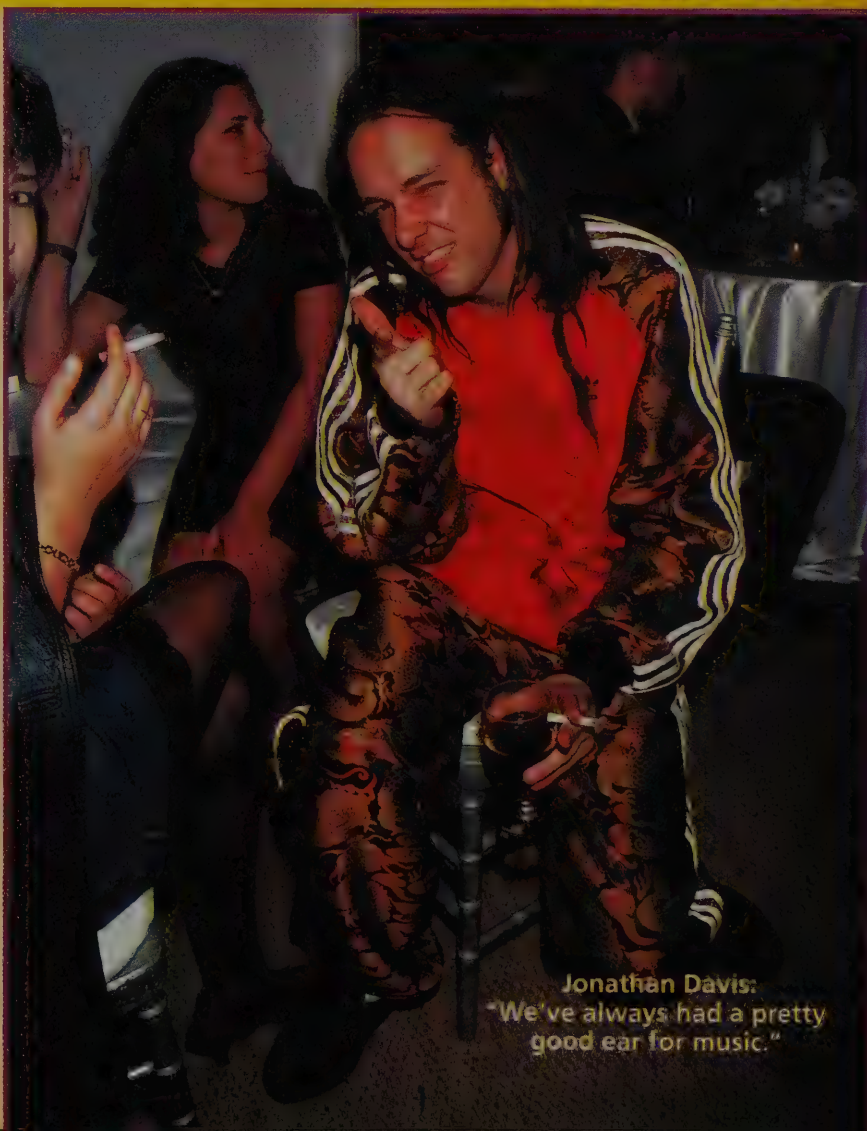
"What we do is fun stuff...stuff we enjoy."

BY ROB ANDREWS

approach this in a way that makes sure that we always enjoy what we do, and because of that we always want to keep doing it. When we went through the problems with Munky last year, it really opened our eyes to how easily everything we've worked so hard to attain could be taken away. He came close to dying. When you get viral meningitis you really are living dangerously. But out of that horrible situation came something good—the realization of how much Korn means to us.

HP: People listen to this album and compare it to **Korn** more than to **Life Is Peachy**. Do you agree with that?

JD: Absolutely. The thing that **Follow The Leader** and our first album have in common is that we really took our time with them. We wanted to make sure that everything was perfect. We just didn't have the time to do that with **Peachy**. At that time we were really caught up in the whole "Korn Thing." We were on such a roll after the first album came out that everyone—the management, the record label, our friends—all said, "get back in the studio and make a new one as quick as you can." Well, that's just what we did. The fact is that **Peachy** was a great



Jonathan Davis:
"We've always had a pretty good ear for music."

record, but it wasn't as great as it could have been. This one is the best thing we've ever done. It's the standard against which all future Korn albums will be measured. Hey, it may end up being the standard against which *all* albums are measured against.

HP: What makes this one so special?

JD: The groove is there. The heaviness is there. The melody is there. It's not easy to get all those things working really well, but I think we did it this time. I think we've even amazed ourselves to some extent. We worked with some incredible people as producers, and we had some great guest stars come in and help us along. We really had the whole groove working really well. We could feel it every day.

HP: Did Korn enjoy too much success too soon?

JD: That's a really good question—and a really hard one to answer. I don't think we let the success of the **Korn** album really effect us in any negative way. We enjoyed it all, and the success of that album has paved the way for everything else. We wouldn't be taking our *Family Values* tour into arenas around the country if it wasn't for that kind of success. We're really happy to be in those arenas because that's where rock and roll should be. I don't get that outdoor summer stuff. It's too "hippie" for me. I don't like breathing dust when I sing or having all the kids bake in the heat all day. Let's get 'em inside a big arena where they belong!

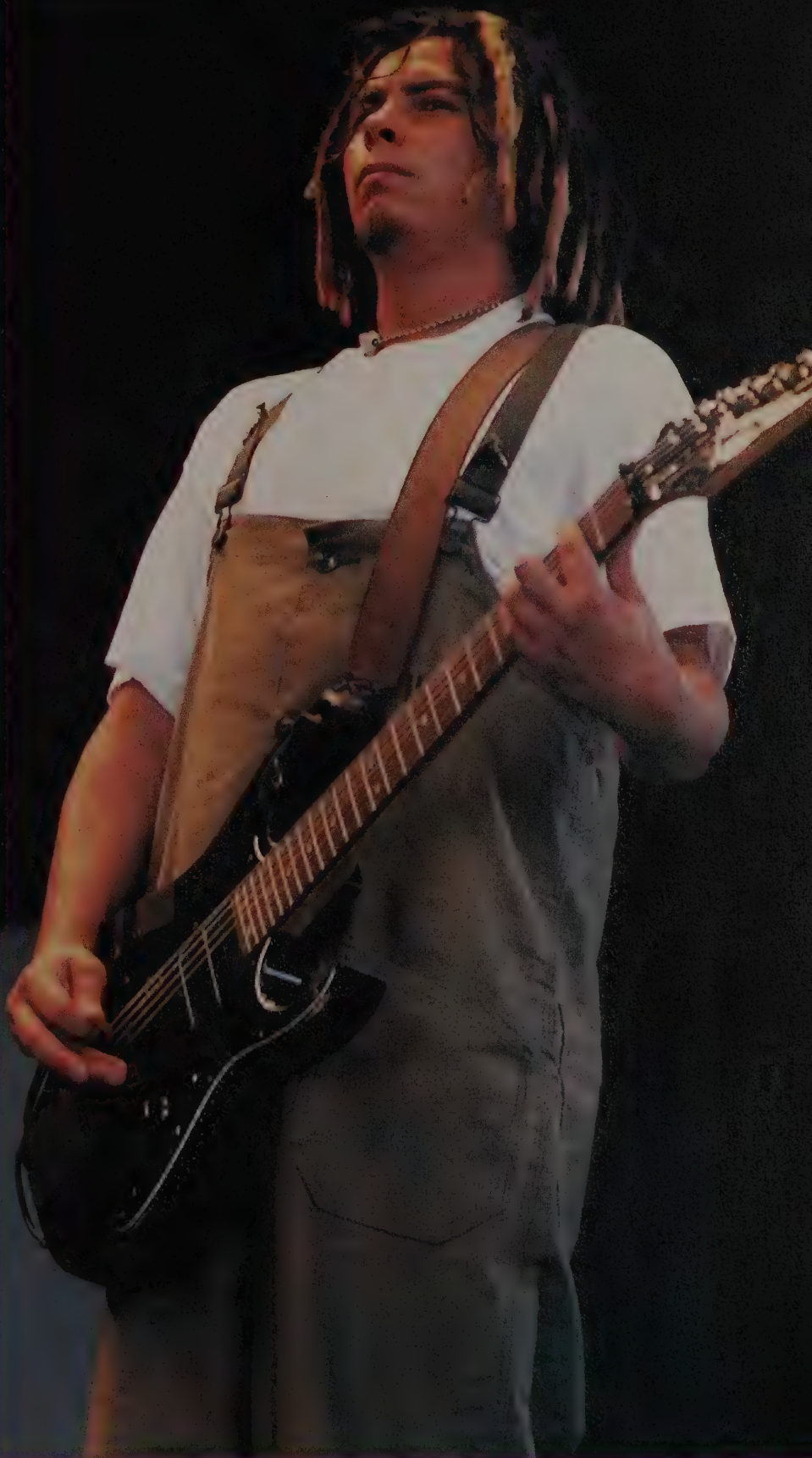
HP: Speaking of touring, are there still places in the world where Korn hasn't played?

JD: We haven't made it to Japan yet. I know some people would think that's kind of strange because Japan is such a big rock and roll market. But every time we've tried to get there something has happened. The last time, we were in Australia and New Zealand, and then it was supposed to be on to Japan. But just before we got on the plane, we got the word that we were supposed to head right to Europe to take care of some big concert dates over there. This time I guarantee everyone that we will get to Japan—not that anyone reading this really cares about that.

HP: Do you have a wild road story for us?

JD: The one thing that comes to mind is a day on the Lollapalooza tour right after Munky got sick. I saw hundreds of kids trying to scale a fence and they were all shouting out "Korn...Korn...Korn" over and over again. They heard that we weren't going to play, and they were really upset. I've got to admit that I was more upset than they were. If I could have gone out there with an acoustic guitar and done a show for them right then and there I would have.

Munky:
Healthy again.



It doesn't exactly take a brain like the one owned by Microsoft's Bill Gates to figure out that Sevendust are hot! With a self-titled debut album that's still riding atop many international heavy metal charts more than a year after its initial release, and a headline-grabbing, main-stage role at last summer's OzzFest, this Atlanta-based quintet has proven loudly and proudly that their distinctive rap/metal blend may well be the sound of hard rock's future. But despite all of their heady acclaim, and despite all of the somewhat surprising success that has recently come their way, vocalist Lajon Witherspoon, guitarist Clint Lowery, guitarist John Connolly, bassist Vince Hornsby and drummer Morgan Rose have managed to somehow keep everything in a relatively cool, calm perspective.

One might think that this young, multi-talented, multi-racial, multi-faceted band would be literally jumping with joy over every positive review and fan-fueled kudo that comes their way. But at least on the surface these wild-eyed Southern boys have kept a surprisingly stiff upper lip about their varied rock and roll accomplishments. If one didn't know better, one might even catch a sniff of a "been there...done that" attitude coming out of the 'Dust camp. Yeah, they think it's cool that such songs as *Black* and *Too Close To Hate* have dominated hard rock radio playlists at various points over the last few months. And they think it's absolutely awesome that someone as High and Mighty as the Ozz himself would personally select Sevendust to be part of his traveling heavy metal road-show. But just a few well-chosen words out of the mouths of these dyed-in-the-wool metal maniacs would be enough to convince nearly anyone that Sevendust are a group far from overwhelmed by their lofty position in the late '90s rock world.

"We're as amazed as anyone about what's happened," Lowery said. "But that doesn't mean that we're gonna let it change us or the way we do things. Why be in a band, and why make music, unless you want people to hear it and like it? But it's not like this happened all-of-a-sudden for us. The album was out for months before it started to happen. I think that slow kind of build-up really helped us."

Despite all that's gone their way this year, however, in reality things are *still* just beginning to heat up for Sevendust. After 13 months of riding atop the State-side hard rock charts, their debut disc was finally released in Europe in June (to ecstatic reviews, by the way). And now the band is planning to take their world-wide invasion overseas—perhaps to launch the most sig-

nificant American attack on European shores since D-Day itself! Thanks to the ever-sharp decision making of the band's manager—former Twisted Sister guitarist Jay Jay French—Sevendust has plotted a clear path to the top of the hard rock universe. Such facts as their less-than-major-label status, their inability to break through on MTV and the media's lingering unwillingness to take a supposed "metal" band seriously have apparently done little to blunt the power and drive that continues to motivate Sevendust's razor-edged attack.

"We didn't expect it to be easy," Lowery said. "There was never a question in our mind that it would take time and a lot of

ance of fresh material will develop as the imposing aura of the studio begins to loom above them.

"We'll be ready, that's for sure," Lowery said. "We probably could have made the next album six months ago, but there was no reason to do it then. The first album was still breaking in America, and it hadn't even been released in a lot of overseas markets. Putting out a new album at that point would have been wrong—it would have actually been counterproductive. But from a creative point of view we know the next one is gonna be a lot better than the first one was. When you spend more than a year on the road play-

SEVENDUST ROLLING THE DICE

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as
amazed
as
anyone
about
what's
happened
to us."**

work before we started to get anywhere near where we wanted to be. But we've seen the build—we've felt it. And it's been a great ride. But we're just starting to realize what we can do. We can't wait to get back into the studio and show everyone how we've grown musically. It's already been more than two years since we finished the first album, and we're ready to go!"

It still may be a few months before Sevendust are fully prepared to begin work in earnest on their all-important second disc. After all, this young band has *responsibilities* to take care

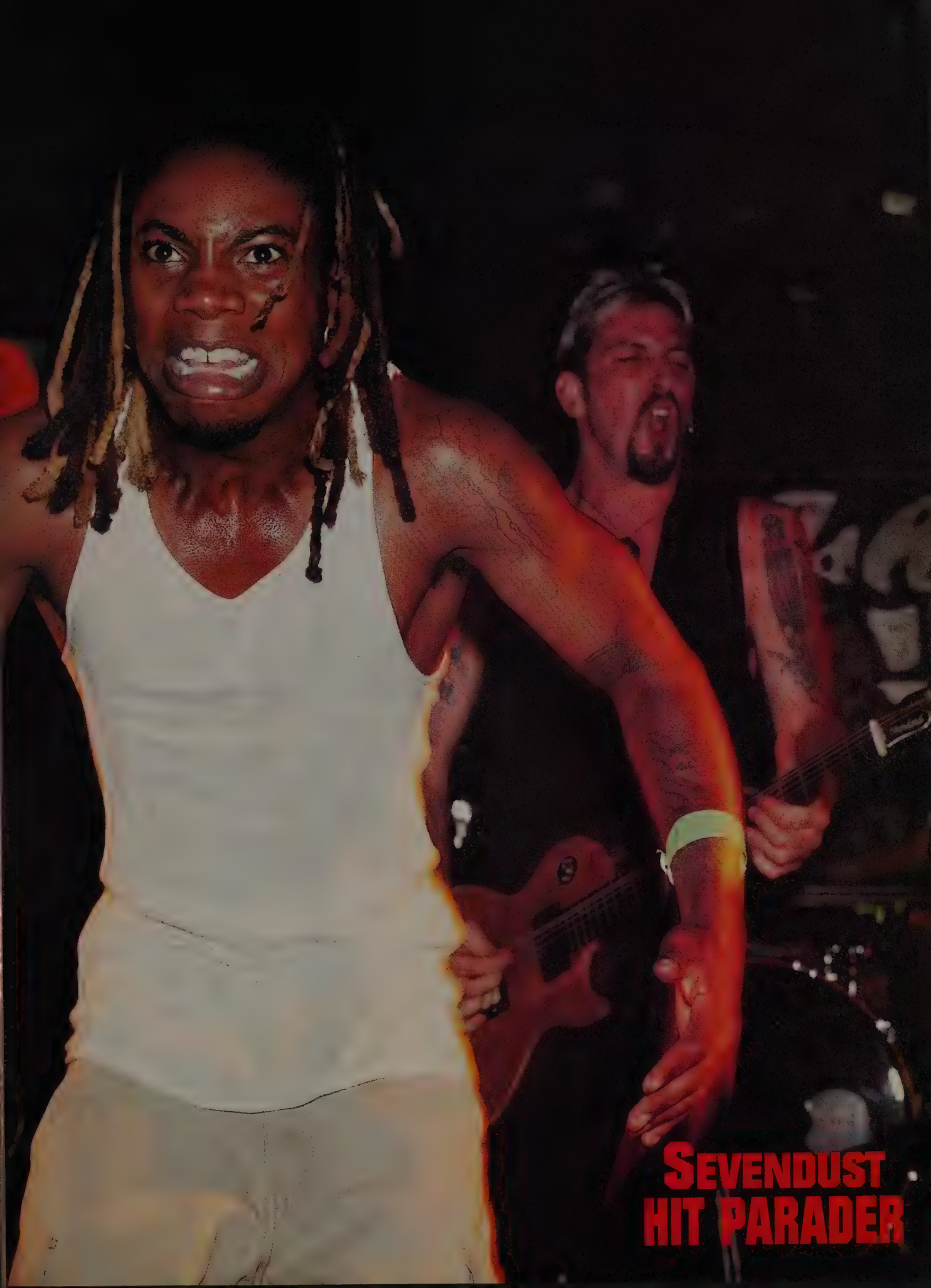
of! There's a fast-growing agenda of overseas tour dates to be performed and additional State-side tasks to handle. But before 1998 draws to a close, Lowery assures us that the Dusters will be primed and ready to lay down a new barrage of tunes. While the guitarist admits that the group's trademark funk/rap/metal style will still be very much in evidence when these new recording finally roll off the band's hard rock assembly line, there's also a pretty good chance that Sevendust will introduce a variety of new (and surprising) musical elements on their sophomore effort. While a number of new songs have already been completed—written during the band's too-short breaks from the tour trail—it appears as if a preponder-

BY MIKE HARDING

ing every night, you'd *better* get better as a band."

All one needed to do was check out the frenzied response that Sevendust received during each and every one of their OzzFest performances to notice how this Southern-friend unit has markedly improved over the last 18 months. From a somewhat unsure unit that first took the stage in 1996, the group has now developed into one of the most powerful, professional and polished groups around. Indeed many rock industry pundits have predicated that Sevendust—along with the likes of Korn and Rage Against The Machine—will be spearheading hard rock's next Great Wave—the rap/metal revolution. While Lowery scoffs at such a notion, he's the first to admit that there are some major changes under foot within the metal world...and that Sevendust plans to be caught up right in the middle of all the action.

"I think it's far too early to start talkin' about us leading this or creating that," he said. "But I don't think it's too early for people to notice that heavy metal is alive and well. Maybe it's changed a bit over the last few years, but I think it's a change for the better. I grew up listening to Priest, Sabbath and Maiden. I love that stuff, but it's been done before. This is a new day—it's time for some new rock."



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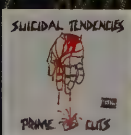
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Seeing red.



PHOTO: DEAN KARR



MY
MANSION
MY PARADE

"They're the only band in years that's made me want to look up from my beer."

You might think that Brian Johnson would already have a pretty full musical agenda. After all, the gravel-voiced singer has spent the better part of the last two decades fronting one of hard rock's most successful units, AC/DC—a band known for spending months at a time polishing their razor-

their debut disc.

"Needless to say, we were kind'a floored by the whole thing," Shaefer said. "The feeling we had was like we had won the lottery. We celebrated for about a day, then we got down to work. It's one thing to be handed an opportunity, but it's something else entirely to take advan-

ship worked in an attempt to capture on tape all the live rock and roll excitement that had first captured Johnson's attention. With a twist of a knob here, a sage-like suggestion there, Johnson cut the fat from the group's approach, leaving a lean, mean rock and roll sound that seems ready to blow the roof off of any place in town. To top it all off, just as the band was finishing their final over-dubs, Johnson placed a call to long-time friend, and production engineer par-excellence

NEUROTICA **A HELPING HAND**

BY BIFF HAYES

edged sound in the studio and then spending years bringing that sound to fans around the world. With all that in mind, one might think that the *last* place one might find the inimitable Mr. Johnson during one of his infrequent breaks from the AC/DC rock machine would be in a club listening to rock and roll music. You *can* get too much of a good thing, can't you? But it was in a tiny rock and roll establishment in Johnson's adopted home town of Sarasota, Florida, that the frontman stumbled across a band called Neurotica, a heavy-handed, pedal-to-the-metal group that caught his attention as few bands have ever done before.

"They're the only band I've heard in years that actually made me want to look up from my beer," the jovial Johnson said. "And keep in mind that I was drinking a good Guinness too. To make me think of anything except the glass in hand requires something very special, and I think these lads are it."

Johnson's interest in Neurotica soon manifested itself in a manner that neither the chart-topping singer nor the struggling young band could have imagined. After introducing himself and buying the band a round of beers the night of their initial meeting, the group wondered if their moment in the sun, hanging out with a rock and roll idol, was to be short-lived. But less than two weeks later the Neurotica boys (vocalist Kelly Shaefer, guitarists Shawn Bowen and Mike Gaudreau and drummer G.J. Gosman) received a call from the president of an upstart indie record label indicating that not only did he want to sign the band to a deal, but that Brian Johnson wanted to produce



Neurotica: "We're kind'a floored to have Brian Johnson working with us."

tage of it. We wanted to make sure we did. We had about 50 songs that were ready to go, and we had to decide which ones to use and which ones to discard—that wasn't easy. What we ended up doing was taking the songs that really conveyed the old-school rock and roll sound. That's what we wanted to represent us."

Obviously Johnson felt right at home with the riff-heavy, sex-filled tunes that Neurotica brought with them into their recording sessions. For the next three months the Johnson/Neurotica partner-

Mike Frasier, who agreed to take a break from working on Metallica's **Reload** disc to lend a helping hand to Neurotica's first single, *Easy Speak*. Within days of its completion that song was in heavy rotation on Tampa's leading rock radio station (the same station that helped break Creed and Faith No More). While they know they still have an uphill struggle ahead of them, the members of Neurotica clearly sense that they're on their way.

"You never know where this journey is going to end," Shaefer said. "But we're having a heck of a time along the way. We've met and worked with incredible people, and I think we've produced a hell of an album. Now it's time for us to get out there and help bring a little bit of fresh air to the rock and roll scene."

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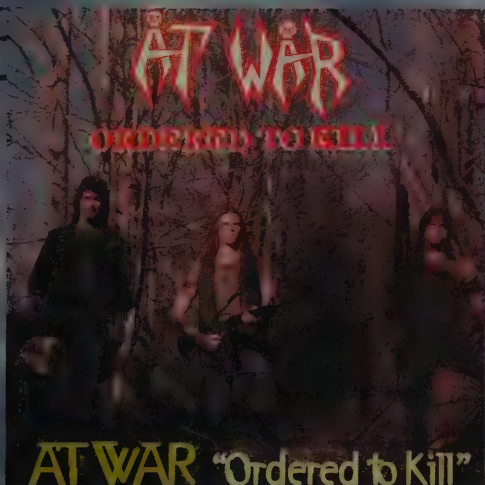
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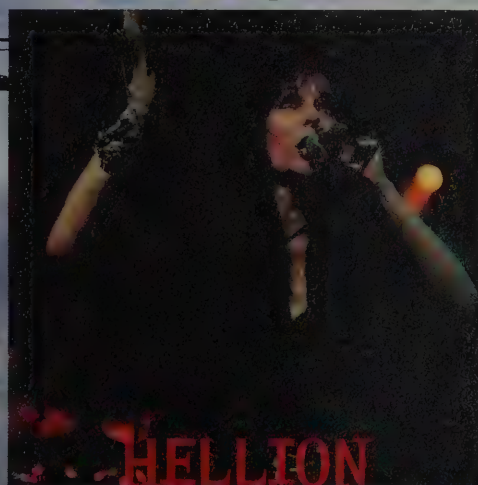


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In late-1998 things are clearly just a little bit different in the always fascinating world of Pearl Jam. No longer are these seminal Seattle rockers sitting at the very apex of the rock world. No longer are they squarely perched on music's cutting edge. No longer are their albums guaranteed chart-topping million-sellers. No longer is vocalist Eddie Vedder offered up by the media as the poster boy for angst-riddled rock emotionalism.

PEARL JAM CONQUERING THEIR DEMONS

BY BRYAN HARDING

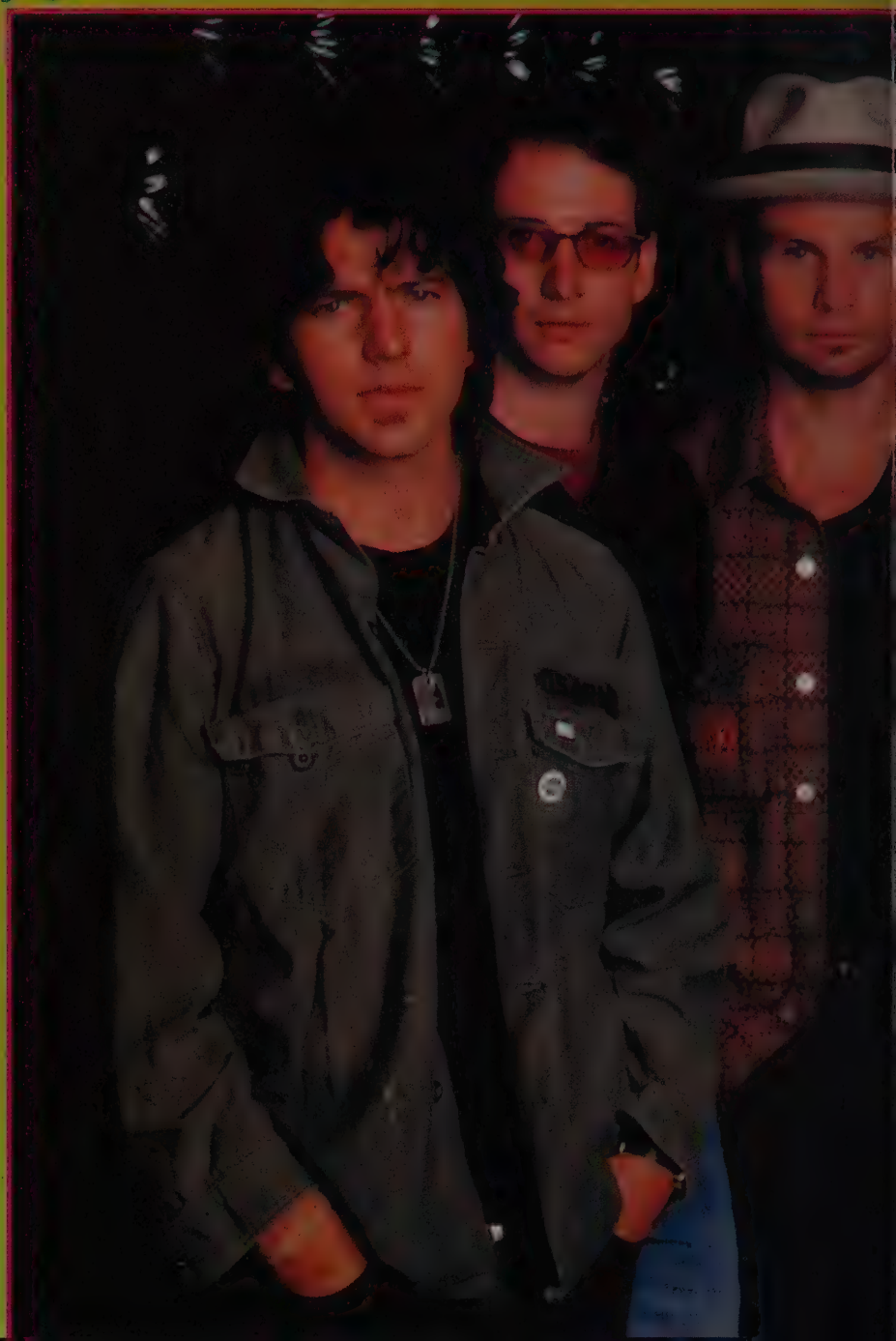
One thing, however, has remained a bold constant in the universe of these Emerald City legends. Just stick Vedder and bandmates Stone Gossard, Mike McCready and Jeff Ament on the concert stage and the Pearl Jam brigade still rank among the most dynamic live bands on the rock and roll scene. And fortunately for both the group and their loyal followers, the Jammers have now agreed to grace us with one of their incredibly infrequent road treks. As anyone with even the slightest sense of what's transpiring in the music world already knows, the band is now well into their first full-scale U.S. road outing in nearly five years. Needless to say, the sold-out response the P.J. boys have

generated at each and every venue they've chosen to play has convinced the band's members that while some things may have changed in their musical world, other things most certainly have not.

"You almost forget what it's like to stand on stage and just have the cheers of the crowd wash over you," Ament said. "It's the greatest feeling in the world. To feel that kind of love and support is so rewarding. I think in part it's just the fans thanking us for actually getting on the road, and in part it's their way of saying they like the music we're making."

The frenzied cries of fan adulation that have greeted Pearl Jam's

cumulative ears at all stops along their tour trail have once again proven the special brand of musical magic held by this singularly distinctive rock and roll unit. Though they are now older— and perhaps even wiser— than the young upstarts who, along with the likes of fellow Seattle rockers Nirvana, helped turn the rock scene on its proverbial ear in the early '90s, at their heart the Pearl Jam brigade remain a unit totally dedicated to plying their eminently distinctive musical craft. Certainly there has been recent criticism from some quarters indicating that the group's most recent disc, **Yield**, lacked the visceral fire that had helped turn such earlier band efforts as **Ten** and **Vs.** into hallowed classics. But at the same time, those who have been lucky enough to catch Vedder and the boys out on the road agree that



rarely has the group seemed more unified, more focused and more dedicated to their musical cause.

"You can see it in their eyes," noted one long-time band observer. "They look so comfortable up there— even Eddie. You can almost sense the energy before they go on stage. There's a unity and a drive that's really special. It's almost like they still feel they have something to prove to the fans who've shown up. And who knows? Maybe they do."

With combined sales for their five albums now past the 30 million unit level, and ticket demand for their current world tour at near-record heights, one would be hard pressed to imagine what Pearl Jam still feel the need to prove. Yet it just may be that deep down inside their rock and roll souls

these artists believe that it is their own legacy that they must do battle with on a nightly basis. After all, any band that enjoys its greatest career success with its first album— and any group that becomes nothing short of a true Cultural Icon soon after— knows it may be waging a losing fight with its own destiny. But such a notion certainly hasn't prevented the P.J. brigade from doing just about everything in their still considerable powers to ensure their continued participation in the workings of rock's upper echelon. With Vedder apparently happier than he's been in

years (admittedly that's not saying much), and the band a more cohesive on-stage unit with the recent addition— at least for this tour— of former Soundgarden drummer Matt Cameron, it would seem that Pearl Jam have finally begun to come to grips with their daunting list of past platinum-coated accomplishments.

"I think that we are really together on this tour," McCready said. "There is a bond that we share, no doubt about it. When you've been through so much with certain people, you develop a bond that's nearly indestructible. We stand on

"Standing on stage is the greatest feeling in the world."

stage, and we still have that 'us against the world' feeling. That's what makes it so special. It's not just a bunch of guys playing music— it's a band."

How Pearl Jam will continue to develop in the years ahead now becomes a key question for the band's myriad of observers. Will they manage to stay on good terms with concert promoters? Will Vedder maintain his up-beat attitude? Will the band finally overcome its "revolving drummer" policy and find someone who can satisfy all the group's musical needs? These are just a few of the many questions that now face the Jammers as they prepare to take their career to its next level. Here's our best guess at answering them:

* It seems a safe bet that the group will indeed do its best to maintain solid foundational dealings with as many major promoters as possible, continually opening more doors to bigger and better arenas.

*Vedder's recent "inner-peace" seems like it is clearly more than a temporary aberration. Indeed those who have spent time with him on the road indicate that he's actually *enjoying* many aspects of the group's current tour.

*The situation involving the group's drummers— which in recent years has seen Dave Abbruzzese traded in for Jack Irons, and Irons replaced by Cameron in mid-tour— still seems quite unsettled. Cameron apparently would dearly love to become a full-fledged member of Pearl Jam, yet at this moment it still isn't certain whether the group is willing or emotionally able to make such a commitment to him.

"At least everyone is talking about Pearl Jam again," our band insider stated. "For a while it seemed as if they had dropped from sight. I think it's safe to say that millions of people all around the world are very happy to have them back in the spotlight."

PHOTO: TIMOTHY GREENFELD/SANDERS



Pearl Jam: Masters of their domain.

METALLICA

The year was 1983 and a young band that called itself Metallica was doing one of its first major rounds of media interviews: The long-haired group—each member dressed almost identically in blue denim pants, black T-shirts and blue denim jackets—wandered almost aimlessly through the winding corporate hallways of their new record label, trying in vain to find their destination—the company's conference room. As they passed rows of secretaries scrunched behind their desks, and wandered by open executive office doors, bemused stares of wonder seemed to follow the band like a cat following the scent of week-old fish.

Much like the fictitious Spinal Tap meandering aimlessly through a maze of backstage hallways, the Metallica brigade seemed intent on reaching their destination—no matter how long it took. They didn't ask for directions, never bothered inquiring about help, they simply forged ahead. They zigged this way and that, seemingly always ending up in the same misbegotten—and incorrect—destination. Despite their apparent frustrations, however, band members Lars Ulrich, James Hetfield, Kirk Hammett and Cliff Burton never seemed to lose the smiles on their faces. Hey, this was BIG TIME rock and roll—and the members of Metallica were eating it all up....

....Flash ahead 15 years and the members of the aforementioned Metallica were again wandering the labyrinth-like hallways of their label. This time though things were somewhat different. From the moment they stepped off the elevators—dressed to the "nines" in either sharp suits or expensive leather jackets—Ulrich, Hammett, Hetfield and Jason Newsted were treated like conquering heroes. Teams of executives humbled themselves to the band's every wish, extending non-stop offers of food and drink while leading them quickly and efficiently to their anointed destination—the said-same company conference room. No doubt about it, during their 15 years career, Metallica has come about as far as any band could ever possibly hope to travel—from life as a decidedly "underground" group struggling to make their mark on the rock world, to the biggest darn hard rock band of all-time.

BY P.J. MERKLE

"It's hard to remember that far back," Ulrich said with a smile. "Things are a lot different now, obviously. But there's something about being in a young band struggling for a little recognition that's really kind of cool. You're so focused. You're all so into it. Of course, at the time you don't realize how cool it is. All you want then is to be given a break and show people what you can do."

It certainly didn't take Metallica long to show the world exactly what they could do. Within a few years, thanks to such discs as *...And Justice For All* and *Master Of Puppets*, they had firmly established themselves as the latest purveyors of the metallic ethic—a band capable of blowing away any-

"All any band can expect is to be given a break and show people what they can do."

one in sight through the sheer, unadulterated power of their presentation. And despite their share of tragedies along the way—most notably losing Burton in a tragic bus accident while the band was on tour in Europe—Metallica has managed to continually provide the world's headbanging masses with a seemingly endless string of hard rock thrills. Subsequent discs—certainly including the group's 10-million-selling masterwork *Metallica*—helped move these Bay Area Bashers into the very crux of the rock and roll mainstream, yet despite their success, and their continued evolution as musicians, this unit has never veered far from their heavy-handed roots. Even today as they tour the world in support of their latest album, *Reload*, the Metallimen maintain a sense of commitment to the rock cause that no other band can match.

"This is hard work," Newsted explained. "I believe one of the great misconceptions people may have about being in a band is that they think it's all just fun and game. I'm not saying that we don't have a great time. There's nothing in the world I'd rather do than play in Metallica. But we approach this as a real job,

because that's exactly what it is. Everyone wants to know why we take years to finish an album. It's certainly not because we're on our backs lying on some beach. It's because we're working on the songs, making them as good as we can make them. Same thing goes when we're on stage. Especially the material that's on *Load* and *Reload* is so precise, and so detailed that if you don't pay attention every night you're going to mess up. We don't like when that happens."

As Metallica stands on their massive stage set, surrounded by the latest in high-tech road gear, it would seem that their ever-devoted fan base couldn't care less if the band members occasionally miss a note or two. But that is clearly one area where the group and their loyal following differ to a radical extent. The Metallimen try to avoid having what they term "an off night" at all costs, even though they're well aware that the cheers reigning down on them from the balcony will be just as loud whether or not there's a momentary loss of the group's legendary "perfect timing" during such in-concert favorites as *The Memory Remains* or *Enter Sandman*.

Indeed playing rock and roll is more than a musical experience for Metallica—it's a business. And a BIG business at that. It is estimated that when their new record label contract went into effect back in 1996, Metallica began earning upwards of \$5 million per album release—with upwards of an additional \$20 million being added annually to the group's corporate coffers due to concert and merchandising revenues. Yes indeed, Metallica has certainly come a long way over the last 15 years. But if Ulrich is to be taken at his word, the next 15 years may very well prove to be the most exciting and rewarding of Metallica's already-legendary career.

"We're not going anywhere," he said. "We've learned how to pace ourselves and how to best take advantage of all the opportunities that are offered us. But I can't imagine a time when any of us will grow tired of Metallica. If the fans tell us that it's time, maybe we'll listen...maybe we won't. As has been the case with so many things that we've done throughout our career, nobody knows what's best for us better than we do."

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There's no denying it—just sitting in a room with Jimmy Page and Robert Plant is quite the major league thrill. Maybe it's the sense of rock and roll history. Maybe it's the incredible catalog of classic music these two have generated over the last 30 years. Maybe it's just the aura of good-natured camaraderie that continually passes between these two inimitable hard rock legends. But sharing a few moments of time with Page and Plant is certainly more than just a trip down memory lane designed to allow this pair to regale their past accomplishments with Led Zeppelin. No, a conversation with these two heavy metal deities quickly proves that contrary to any misguided notion of their living in the past, they both have their focus squarely on the future—

always characterized the Page/Plant musical mix is indeed still there, though some long-time Zep-aholics may note a definite change in the attitudes brought forth by the two on their first new album together in 18 years. Yet despite any superficial variances brought on by advancing age and natural evolutionary growth, at its heart their sound retains many of the unexpected twists and unanticipated turns that first made Zeppelin's sound so continually breathtaking. It is undeniably true that Plant can no longer continually emit the Banshee yelps that helped turn *Communication Breakdown* and *Whole Lotta Love* into timeless rock classics. And it is also true that Page all-too-rarely displays the fleet-fingered nimbleness of days-gone by. By in their stead this pair

efforts with Nirvana), the duo—aided by bassist Charlie Jones, keyboardist Ed Shearmur, and drummer Michael Lee—sure-footedly went about blending their own ideas with those of the mercurial Albini. While Page's reputation as a producer would have stood as a daunting deterrent to most mortals, Albini seemed downright enlivened by the notion of toying with one of the classic sounds in rock and roll history.

"We're a very organic band," Page explained. "And because of that the most difficult task for us was to find someone who could properly capture what we were doing. Steve proved to be the perfect choice to do just that. He was the perfect conduit for just letting us get on with it. He really knows how to EQ

PAGE & PLANT

ROAD FEVER

and a bright future it is judging by the response afforded the duo's recent disc, *Walking Into Clarksdale*.

If truth be known, one would almost get the sense that neither the blond-haired vocalist or the fleet-fingered guitarist even want to discuss their hallowed dozen year career with the immortal Zep. When a question concerning their past is brought up—as it inevitably is at one point or another in every interview they conduct—it's easy to sense the unease that immediately sweeps over the pair. Page fidgets in his chair, running his hand through his crop of black hair. Plant takes a drag on his ever present cigarette as he contemplates how best to move the conversation from distant memories of 1968 back to the exciting times of 1998. But if either Page or Plant ever sweats out a response to any such Zep query one would be hard pressed to tell. They're just too cool. They're just too suave. They're just too...legendary.

"The purpose behind our getting back together was never to have any sort of Led Zeppelin re-run," Plant said. "There would have been little point to that. In fact for years I had purposely done just about everything in my power to disassociate myself with anything of that nature. Certainly I am very proud of the music Zeppelin made, but that was of a different time. This came about more because I simply missed being with Jimmy, and missed his playing so much. The spark is certainly still there."

That magical spark of creativity that

"Experience provides a greater musical palate from which to work."

BY WINSTON CUMMINGS

offer up a mature, polished and eminently exciting collection of tunes that magically blend together a widely varied array of musical influences into a seamless whole.

"One of the benefits of experience is that it allows you a greater musical palate to work with," Page said. "Both Robert and I have been fortunate to travel all over the world—both through our musical endeavors and on our own. Those experiences tinge your creativity in wonderful ways. But at the same time both Robert and I didn't want to veer too far from our rock and roll instincts. It was our intention from the very start to have a very honest, minimalist performance album. We wanted to get back to getting the chemistry going between us, just writing songs with in a band framework."

Rather than depending on the huge orchestras and traveling pack of Middle Eastern sidemen that accompanied their last road trek in 1994, on *Walking Into Clarksdale* Page and Plant have made good on their stated intentions of returning to their rock and roll roots. Working with noted producer Steve Albini (perhaps best known for his ground breaking

using microphones—the old science of recording. Plus the three of us do meet in many, many similar pockets of musical appreciation."

Somewhat amazingly, it took the Page/Plant/Albini team just one month to complete the recordings that comprise *Walking Into Clarksdale*. With remembrances of the seemingly endless hours Led Zeppelin used to toil away completing their various discs (especially those that emerged at the latter stages of their career) such a quick recording process was a surprise blessing for everyone involved. But Plant now insists that the relatively quick pace used to lay down the various tracks that are included on the new album was done expressly "by design." Apparently it was his belief—and Page's—that the faster the pair worked, the better chance they had at capturing that often elusive "visceral" element of their music. Thus spontaneity was always encouraged and a sense of non-stop musical experimentation ruled the day. As anyone with ears can tell, the results speak for themselves.

"We wanted to keep everything as fresh as possible," Plant said. "Our main desire was to get a performance onto tape that sounded like a performance rather than a construction of ideas. It's virtually a live album. It's a wonderfully flexible example of where our music is at this moment. That's why we'd much rather be measured by what happened two hours ago than what happened 25 years ago."



ROBERT PLANT
HIT PARADER

SLAYER



HEAVIER THAN HELL

Although their masterpiece, **Reign In Blood**, is a dozen years behind them, California thrash metal legends Slayer continue to create great music, oblivious to critics, MTV and commercial rock radio, all of who declared metal dead years ago. And while many of their early contemporaries are now mere footnotes in rock history, Slayer have nary lost a step.

Anyone concerned about the direction the band would take on their seventh full-length studio album—the group were rumored to be adding industrial

BY VINCENT CECOLINI

overtones to their sound—can relax. **Diabolus In Musica** (which means either “the devil in music” or “the most dangerous interval”) is classic Slayer.

“It’s safe to say that our fans will never have to worry about what we put out,” says guitarist Kerry King. “There will never be any real big surprises. Sure, new things will creep in, but it’s never an overnight change.”

Which is not to say that the band have become repetitive. For instance, on

tracks such as *Desire*,” vocalist Tom Araya employs a number of new vocal inflections.

“I just tried doing things a few different ways,” he explains. “We kept the versions we liked. A lot of the new ideas we tried were suggested by Rick Rubin.”

Rubin, who signed the band to his American Recordings label in the mid-1980s and produced such Slayer classics as **Reign in Blood**, **South of Heaven** and **Seasons In The Abyss**, had taken a back seat on the band’s last couple of efforts, accepting an executive producer

credit instead. However on **Diabolus In Musica**, Rubin decided "it was time to go back to it."

Of course, as Slayer have become accustomed to, the new album faced a series of setbacks. Although the band began work on new material after completing touring obligations in August of 1996, the album was not recorded until a year later. When the band first began demoing the new material it became painfully obvious that "things were not working out" with drummer John Dette.

"So we got rid of him," explains guitarist Jeff Hanneman. "He's a great

"And as a penalty for leaving, when we go to the movies, he has to pay." Laughs Hanneman.

After the recording of **Diabolus In Musica** was completed, the album was once again delayed while their record label found a new home. Following the dissolution of American Recordings' deal with Warner Brothers, rumors circulated that the band was looking to break with Rubin and sign a new deal with another label. Now that the label has inked a new agreement with Sony, the band seems content.

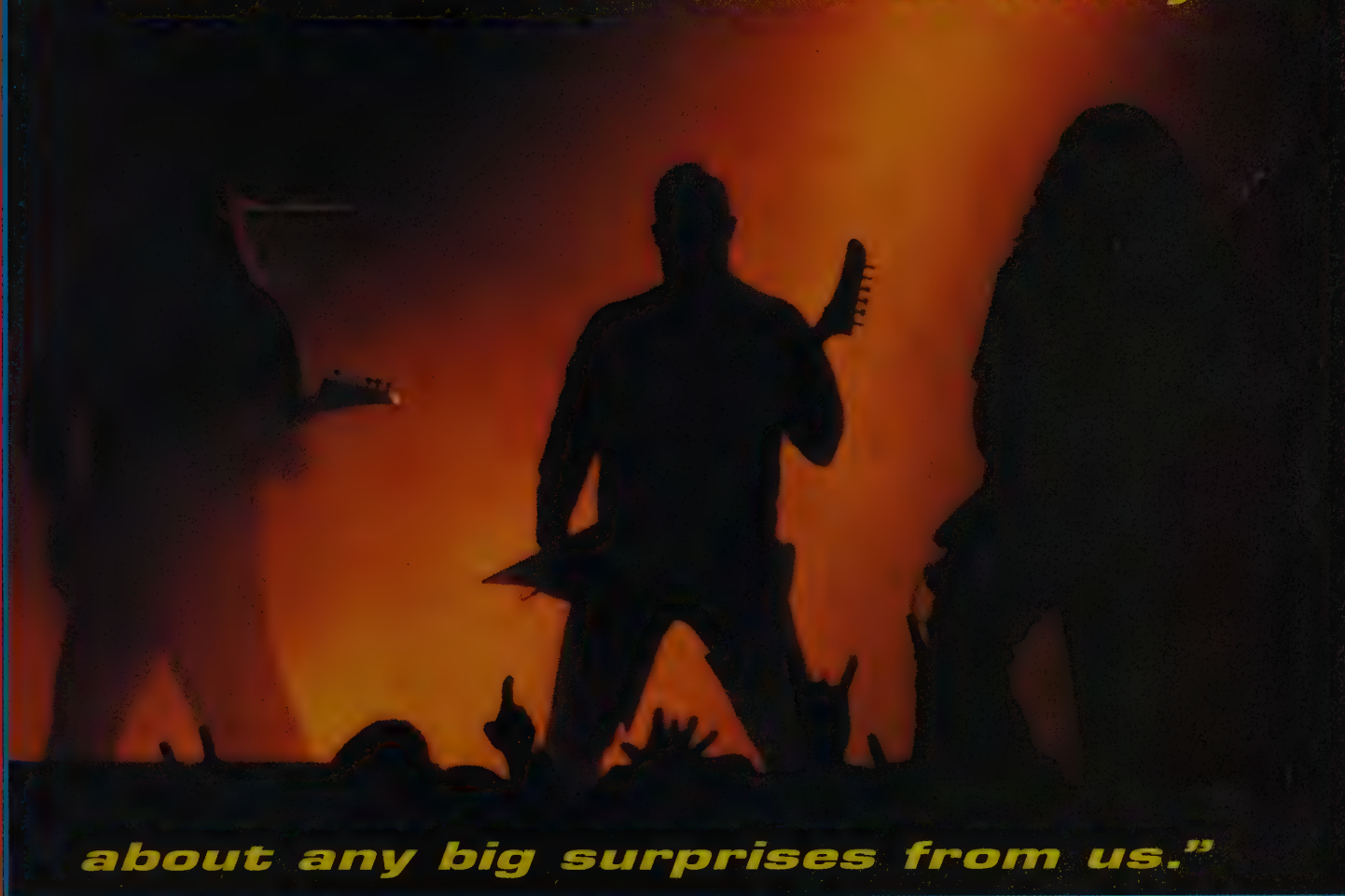
"We were upset with the lack of sup-

Hanneman. "Jeff wrote about 90 percent of the music," says King. "He was hot and I was not."

"I was on a role," concludes Hanneman, who continues his fascination with the art of war on the track *Bitter Peace*. "War is continual," he says. "People talk about peace and getting along, but there seems to be this inherent need to constantly quarrel. People don't seem to be happy with peace."

With the threat of another showdown with Iraq still looming, the band's thoughts turn to the first gulf crisis and the pilots who flew bombing missions

"Our fans never have to worry



about any big surprises from us."

technical drummer, but he's not very creative."

Enter Paul Bastoph, who quit Slayer in 1995 to concentrate on another project and was replaced by Dette. "I contacted Slayer's management when I heard about Dette's departure and we worked things out," says Bastoph, who admits that life as Slayer's drummer is actually a little easier the second time around. "The first time I had to contend with (original drummer) Dave Lombardo's shadow. Now I have to deal with questions like 'why did you leave?' and 'why did you come back?'"

port we were getting from Warner Brothers," admits King. "But it seems like these people at Sony are willing to work with us. And they seem to be really excited by the new album."

While the band waited for the label to sort itself out, they continued to write new material and in December headed back into the studio to record two additional tracks, *Stain of Mind* and *Death's Head*.

As in the past, one member of the band has stepped up to handle the bulk of song writing for a Slayer album. For **Diabolus In Musica**, it was Jeff

over Baghdad while listening to Slayer's music.

"We're glad we could help our country," says King. "What else are you going to listen to during bombing missions? Barbara Streisand? I don't think so."

Now that **Diabolus In Musica** has finally been released the band will perform a string of small club shows before undertaking a full-scale world tour of larger venues, including a brief stint on the European version of Ozzfest featuring the re-united Black Sabbath. All-in-all, 1998 promises to be a busy time for this diabolically heavy unit.

Life is a circus for Kiss...a **Psycho Circus** to be exact. After 25 years of providing the rock and roll world with more thrills, chills and spills than any other band around, this legendary unit seems intent on taking everything to the next level with their latest album and tour. Traveling the nation with their own private multi-media "circus" as an opening act, and performing their amazing concert spectacular in actual 3-D, Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss have continued to amaze and astound with both their inventive stage theatrics and on-going musical dynamism. But all that's just in a day's work for Kiss, a band that has continually rewritten the rock and roll "rule book" as far as what can and can't be done within the contemporary music framework. Breaking down barriers, setting new precedents and thrilling their ever-loyal Kiss Army is

to make Kiss more than superheroes this time, we wanted to capture the spirit of our beings. What we've evolved into on this album is the essence of our personalities. Once we got that together, the rest was a slam dunk. The songs came together, as well as the holographic concepts for the booklet and CD. It was incredible. The only next step beyond where we are today is form our own religion, Kisttianity—it's a religion that has four gods.

HP: There were so many rumors of conflict between the band members during the recording of **Psycho Circus**. How much of that was true?

GS: I can tell you that all four of us are getting along better than ever before. There were no problems at all as far as the recording of the new album went. We were the only people in the studio, so any rumors of problems obviously aren't true. How would anyone else know? Sometimes what may

clears 18 feet, the next time out, he wants to clear 19 feet. And the time after that he wants to clear 20 feet. That's what we're about. We're competing against ourselves and no one else.

HP: It seems as if Kiss never misses a trick when it comes to creative marketing. You've had the Times Square press conference, the television special that will coincide with the first **Psycho Circus** show on October 31, and of course, the \$75,000 Kiss car.

GS: There's actually a lot more going on than that. There's going to be a Kiss movie coming out into theaters within the next year. There will be a soundtrack of all new songs to go along with it. There are also the Kiss action figures, the new Kiss **Psycho Circus** comic books that we did with Todd McFarlane, and my personal favorite, the official Kiss My Ass black toilet paper. Why does toilet paper always have to be so boring? Premiering the album world-wide in a Times Square press conference, or having the first show serve as the basis of a Fox television special are all just part of being Kiss. It's pushing things to new frontiers.

HP: What can you reveal about the new stage show?

GS: When I was a kid, television was all black & white. I know it's hard for people today to imagine a time before color TV, before cable, before MTV,



"I don't want credibility. All I want is to be left alone and have a good time."

still what gets the blood pumping inside these reunited Costumed Crusaders, a fact we recently discovered when we had in in-depth discussion with the ever-mysterious, ever-loquacious Gene Simmons.

Hit Parader: Tell us how **Psycho Circus** came together.

Gene Simmons: We came off the last tour on July 5, 1997. By the way, that tour ended up being the Number One tour of the year...Garth Brooks was number two, for those of you who are keeping track. Almost immediately we went into writing mode and six months later, by December, we were rehearsing...by January we were recording. But all along, even at the end of the tour, we realized that in order to continue on with Ace and Peter, we had to come up with a concept that topped the last tour. One day our manager happened to mention the idea of 3-D technology, and how it had never been done by a band before. Our attitude was, "3-D? Yeah, let's look at it." We're all well off financially, so it really wasn't a question of how much it was going to cost. We knew it would cost millions, but we really didn't care. Our attitude was that if we were going to throw a party, we were going to make it the best party we could.

HP: At one point we heard that you were going to make this a concept record.

GS: We had the name **Psycho Circus** before anything else, and the idea of making a concept album was briefly discussed. We were determined to present the album the fans wanted to hear—whatever course that took. Our approach was "once you leave to join the circus, you never come back...at least you never come back the same." We wanted

appear to be a fight to someone on the outside is merely a passionate discussion. I'm not saying that we don't occasionally fight like cats and dogs—but when we do it's only about really important issues. Without passion you have nothing. Without your heart there is no purpose to anything. On the song *You Wanted The Best, You Got The Best*, we tackle that question head-on. We each sing a line in that song, which also uses some old interview quotes from when we were apart. It proves that any past differences we may have had simply don't matter.

HP: How would you describe the music contained on **Psycho Circus**?

GS: I believe perhaps the best way to describe it would be to say that it's somewhat like **Destroyer**, crossed with a variety of other elements. We didn't want to simply recreate what we've already done. You can't just do *Son Of Strutter* and be satisfied. That's too easy. In fact, this was the toughest record that we've ever made. We knew what the fans wanted—they wanted Paul and I back together with Ace and Peter, and they wanted an album that reflected the spirit of **Destroyer**. Our job was to give them what they wanted, but to still make it exciting and new. How do you make it sound fresh? You move forward while not forgetting the past. And you know what? Once we all got back together and started playing, I realized the fans had been right all along. The four of us have a certain sound together that's unlike anything else. It's Kiss!

HP: How hard is it to stand up to the daunting legacy that Kiss has created?

GS: We're not competing against our past. We're not competing against other bands. Any true champion doesn't worry about the competition or their own past accomplishments. If a pole vaulter

BY ANDY SECHER

but there was. When color TV finally hit, the world changed! This tour will revolutionize live rock and roll concerts the way color TV changed the world. This tour will kick every band in the world right in the ass. It will change concerts as we know them. You get your ticket, you get your 3-D glasses, and you step inside our **Psycho Circus**. There's no opening act, just a darkened arena where multi-media events are happening all around you. Everything is so close you see it, and you feel it. When I wag my tongue, and the spittle is oozing out, it'll look like it's shooting right out into the audience. At that same time, water will be thrown out into the crowd. It is going to just blow everyone's mind. It really can't be described, it has to be experienced.

HP: Kiss has never been a critical favorite, and probably never will be. After all you've accomplished, does that bother you?

GS: I don't want credibility. I never have. All I want is to be left alone and to have a good time. Losing your credibility is like losing your virginity. Some people may try and protect it for a long time, but once it's gone you're free to really have fun.

HP: How pleased have you been by the way the rock world has accepted the reunited Kiss over the last few years?

GS: Lots of the credit for that have to go to Ace and Peter. They changed their lives around to become part of this again. They've both been so inspirational to me. I remember being in Chicago during the last tour, when Ace could hardly get out of bed because of a 102 degree fever. But he got himself ready to play, and despite the way he was feeling he kicked ass on stage. We're getting off on each other now, which was something that wasn't happening during much of the '70s. I always knew that if we were unified, Kiss could accomplish anything.



**GENE SIMMONS
HIT PARADER**

It's now been 25 years since Kiss first exploded like a neutron bomb on the rock and roll scene; 25 years filled with incredible music, larger-than-life personalities and the most exciting stage show ever seen by the eyes of mortal man. Today, with a reunited, original Kiss back in top-notch working order thanks to the arrival of **Psycho Circus**, it seems as if nothing can stop these legendary Costumed Crusaders from once again claiming their position as the most influential, exciting and successful American hard rock band of all-time. To say the least, Kiss has come a long way during those 25 years. It has been a time filled with many incredible victories, a few stunning setbacks, battles against drugs and alcohol and even the tragic-yet-heroic death of a band member along the way. It is a tale worthy of a Hollywood script (and most would *never* believe it). It is a tale worthy of filling a trove of books. It *certainly* is a tale worth documenting in comic books (oh, sorry, that's already been done). Quite

capable of standing up to their British brethren such as Led Zeppelin and Black Sabbath—at least in terms of fame if not musical dexterity. While some cynics would try to quickly dismiss the group as little more than a band of no-talent charlatans masquerading as rock stars, their never-ending string of hits, and their ability to create truly unforgettable in-concert experiences, made Kiss virtually impervious to the slings and arrows of outrageous fortune.

Seeing Kiss on stage in their costumed prime was a pure eye-popping, jaw-hanging, ear-blasting experience that nothing this side of a nuclear explosion could match. From the moment the lights went up, catching the four musical "brothers" standing together at the top of their stage's giant ramp-way, the crowd knew they were in for a non-stop two hour rock and roll thrill-ride the likes of which *nobody* had ever seen before. With Gene performing his nightly "staples" of breathing fire and spitting blood, and Paul prowling the footlights like

ble beginnings in New York City in 1973 when four gentlemen named Stanley Eisen (Paul) Gene Klein (Gene), Paul Frehley (Ace) and Peter Crissucola (Peter) first married their fortunes together, their's was a unique rocket ride straight to the top—a journey unprecedented in the long annals of rock history. Inspired by the moderate success of another early '70s Big Apple band, the New York Dolls, Kiss jumped into the fray with a well-planned approach that left little to chance. They *knew* the critics would hate them. They *knew* that mainstream rock society would shun them like the plague. But they also knew that a new generation of kids had come along who were searching for rock and roll heroes to identify with—and Kiss were determined to be those heroes.

"We all had come from rather conservative backgrounds," Simmons explained. "I was teaching school at about the same time the Kiss was forming. The band was basically four guys who shared a musical vision and were determined to do just about anything to make that vision a reality. We knew that our regular jobs meant long hours and little pay. We knew rock and roll meant money, women and travel. It wasn't a tough choice to make."

From the moment their self-titled debut album was released in February 1974, it was apparent that Kiss was going to make a mark on the rock world. What wasn't clear

KISS

ALL FOR ONE

simply, it is the tale of Kiss—perhaps the ultimate parable of rock and roll fame and fortune.

From the moment of their inception in 1973, Kiss were designed to be everything any kid who ever picked up an electric guitar dreamed of being. They were loud, they were arrogant, and they were bigger than life. Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss were comic book heroes come-to-life, four costumed crusaders who just-so-happened to be the biggest band on earth. At the height of their mid-'70s commercial powers, when such albums as **Destroyer**, **Love Gun** and **Kiss Alive** ranked as must-have staples of any high school kid's record collection, Kiss was more than "mere" musical taste makers. They were a multi-national conglomerate that spread their influence over a wide swath of rock-related terrain which included television shows, movies, merchandise and record labels.

It was impossible to walk by a newsstand or turn on the radio in 1976 without confronting "Star Child" Paul, "Space" Ace, "Demon" Gene or Peter the "Cat". Kiss was both omnipresent and omnipotent, a band that would single-handedly revolutionize both the commercial and theatrical ethic of the hard rock empire. Along the way they also helped establish the fact that America could produce hard rock bands

a caged lion, a Kiss concert was a bastardized cross between a circus side show and a Broadway-musical-from-hell. Through it all, however, the Kiss Army ate it up. They stood and cheered from first note to last, singing along with every song and flailing their arms in wild abandon as they played air guitar in honor of each of Ace's searing six string solos.

"We planned everything for maximum impact," Stanley said. "I don't think there's ever been a rock and roll band that's spent more time in the planning of their stage show. We worked on the stage itself with the best engineers in the business, and the lighting effects were years ahead of their time. But, despite all of that, it didn't always go exactly how we had planned. I remember once when we all came down the steps at the start of the show, and I looked around and Ace was nowhere to be seen. Then I looked up to the top of the platform we had just come down from and all I could see were his huge, silver platform boots sticking into the air. Evidently he had been standing in some water when he touched his guitar, and he ended up giving himself one hell of a shock."

The shock that Frehley gave himself on stage that night was nothing in comparison to the shock the entire rock world felt as Kiss began dominating the music scene as no band had done before. From their hum-

at the time was if that mark was going to be a significant and lasting list of accomplishments or merely a brief and messy smear on the pages of the rock history books. As expected, Kiss was initially called every nasty name in creation by the rock press. Their kabuki-styled makeup was ridiculed as "juvenile", their songs were dismissed as "three chord garbage" and their stage shows were derided for their "perversion and pretension". But while all this was going on, something interesting was happening—a small yet significant number of fans were actually purchasing the **Kiss** album and demanding that their local radio stations start playing it. While that album, and its two follow-ups, **Hotter Than Hell** and **Dressed To Kill**, never managed to significantly crack the charts or catapult Kiss beyond opening act status, they all served to reinforce the power of the ever-growing Kiss Army and set the wheels in motion for the "revolution" that was soon to come.

In the 13 months that separated the release of their first three albums (Ah, those were the days!) Kiss was able to start creating more and more elaborate stage sets, incorporate more outrageous elements into their live show, and continually pepper their act with a fresh supply of new songs. Gradually their popularity began to grow, especially in the mid-west where cities like Cleveland and Detroit embraced the band



**ACE FREHLEY
HIT PARADER**



PAUL STANLEY HIT PARADER

like long-lost sons. In fact, by the summer of 1975 the band felt strong enough to headline arena shows in that region, and it was during a stint in Detroit's Cobo Hall that they decided to let the tape machine roll. The results were **Kiss Alive**, the album that truly put Kiss on the rock and roll map. From that moment on there was no turning back. Soon **Destroyer**, **Rock & Roll Over** and **Love Gun** emerged (amazingly, all in a 15 month period) and Kiss found themselves with no less than three albums simultaneously sitting atop the Top 200 of the sales charts. In an incredibly short period of time they had gone from being a band struggling for recognition and respect into one of the biggest groups in the world.

"That was a really amazing time," Stanley said. "Everything happened so fast. As I look back it amazes me how quickly we managed to get albums done— especially since we seemed to be on the road throughout that entire time. But I think we were just running on pure adrenaline. We'd write between shows, and once we went into the studio we worked really fast. We could sense that things were breaking for us, and we were determined to take full advantage of the opportunity."

By the time Kiss released **Alive II** in October of 1977, it was if they were issuing a statement that an era was closing. What had begun with their first live disc, seemed to be culminated with their second in-concert collection. During that two year period, Kiss had sold over ten million albums, toured the world three times and been celebrated as the most recognizable band on the face of the earth. But the pure energy that had propelled the unit along since their formation was beginning to run thin, and cracks were beginning to appear within the group's structural framework. While on the surface the band appeared to still be a four man brotherhood—the first band since the Beatles with every member being a distinct and equally recognizable and important cog in the group's musical machinery— beyond that superficial mask of happiness problems were beginning to brew. While Simmons and Stanley had always been at Kiss' artistic nucleus, Frehley and Criss began to withdraw more from the band's creative process. Rumors of drug use and heavy drinking began to pop up around Ace and Peter, and it was a thinly guarded secret that Gene and Paul were more than a little peeved at the increasingly unpredictable nature of their bandmates' lifestyles.

Still, despite these quickly escalating problems— all of which were kept carefully away from the ever-preying eyes of the Kiss Army— the band rolled on. They began taking things at a slower pace, releasing a "greatest hits" collection **Double Platinum** in mid-1978, and following up that disc with the appearance that fall of the band member's four separate solo albums. This controversial move seemed to upset the band's loyal followers, many of whom believed that Kiss was truly only Kiss when all four group members were functioning together. It almost seemed as if these fans made an outright protest against the solo

discs, turning each into a commercial disappointment (though they sold a combined total of over three million copies), despite the fact that Ace surprisingly came up with the set's only hit, his remake of *New York Groove*. It wouldn't be until May, 1979, nearly two years after the release of **Love Gun**, that Kiss would again release an album, **Dynasty**, and by then some of the band's commercial momentum had begun to wane.

"Things had gone so well for us in 1976 and 1977, it was time for us to stretch out as bit," Stanley said. "But looking back, we don't regret anything that we did during that time. The solo albums were a lot of fun, and we needed to take a little break away from one another. The four of us had been together non-stop for six years! That's a little hard to take for anybody."

When **Dynasty** failed to reach the commercial heights of its predecessors (though it still went platinum) there were those in the media who gladly stated "the Golden Age of Kiss has come and gone." In fact, they may have been right. While the band's outlandish stage show was still selling-out arenas around the world, the group's internal chemistry had irreparably changed, and a fast-growing rift was developing between the Simmons/St Stanley team and the Frehley/Criss axis. Paul and Gene, always the in-control business brains behind the Kiss machine, began to fret more and more frequently about the increasingly unpredictable behavior of their fellow Kissers, and it often appeared as if Ace and Peter were indeed running out-of-control. Still, with the money rolling in and tour offers from the far corners of the earth filling the corporate mail box, it just wasn't the time to make any drastic moves. But one could sense that they were coming...and they were.

It would take two more years, and two more albums— **Unmasked** and **The Elder**— before the *big* move finally occurred. First Peter, then Ace, was asked to leave the band (or forced out— depending on whom you ask). Peter was replaced by Eric Carr, a charismatic, talented drummer who joined the band for his first show on a hot summer's night at New York's Palladium Theater. With the band's help, he altered Peter's trademark "cat" into something resembling a raccoon, though to this day few Kiss fans are not certain of *exactly* what Eric's stage persona was supposed to be. For a short while longer, Ace held on, battling his abuse problems and rocking out on stage. But by late 1982, shortly after the release of **Creatures Of The Night**, Ace was out and Vinnie Vincent, the short-lived "Ankh-man" was aboard. The Kiss Army tried to embrace the band's new members, but as Stanley now understands, it was just never the same.

"From the outside looking in, Kiss was this incredible four-man machine," he said. "Each member had his own following, and I think that was great. Ace and Peter had as many fans as Gene and I did, and I understand how difficult it was on our fans to accept anyone new in the band. But they

didn't understand what was happening within the group at the time. Things had become very difficult. We had to make a move not only to save Kiss, but to save Peter and Ace."

Despite all the kind words that Simmons and Stanley issued about their departed comrades at the time, it was quickly apparent to everyone with both eyes and ears that this new and supposedly "improved" version of Kiss was struggling on both a commercial and artistic level. Rumors soon began to spread that an even more drastic move than the firing of Ace and Peter would soon shock the Kiss world. Finally, in 1983 it happened— after months of anguish and indecision, Kiss finally decided it was time to drop their trademark facial makeup, which they did during a live, national MTV news conference.

To many of the group's long-time supporters it was the final straw— the ultimate indignation. No longer were Kiss their four larger-than-life super heroes, they were just another rock and roll band. Taking off their legendary face paint was obviously a difficult decision for Simmons and Stanley— perhaps even a tougher decision than splitting with Ace and Peter. But with their '70s glory days clearly behind them, and a new wave of heavy metal about to begin, Kiss wanted to literally and figuratively put on a fresh face for the '80s. While some industry insiders argued that the move was done strictly for financial reasons— to focus additional attention on Kiss— the band's members insisted (and *still* insist) it was just the right time to make the move.

"Taking off the makeup was a very hard decision for us," Simmons said. "That was what many people knew best about us. It was our trademark. But at the same time it had become somewhat limiting. We sensed that there was a renewed interest in hard rock music in the early '80s and we wanted to be part of that. Removing the makeup was the only way we could effectively move on with our career."

Despite their bold decision, over the next few years things didn't proceed particularly smoothly for Kiss. After releasing the moderately successful **Lick It Up** in 1983 (which also featured the group's first non-makeup video for the title song), the admittedly strange Vincent was replaced by the talented Mark St. John, who after developing a debilitating case of carpal-tunnel syndrome in his hands was soon replaced by Bruce Kulick (whose brother Bob is rumored to have "appeared" for Ace on many of Kiss' early albums) in time for 1985's **Asylum**. While Kiss' ensuing '80s albums were to each sell at least 500,000 copies, and their tours routinely packed arenas from coast-to-coast, it was obvious that the band was being overshadowed by a new generation of younger, heavier, hungrier bands— many of whom, ironically, were to cite Kiss as their primary rock and roll influence.

"It's great when young bands come along and tell you how much of an impact you've had on their lives," Stanley explained. "But as far as I was concerned, we were their contemporaries as much as their influence,

PETER GRISS HIT PARADER

and we set out on stage every night to prove that point. We always wanted to take the hottest opening act we could find—the band everyone was talking about—just so we could try to blow them off the stage. And I don't think it's bragging to say that most of the time we did."

By the late '80s, with the release of such discs as **Crazy Nights** and **Hot In The Shade**, Kiss had settled into a steady, comfortable sales pattern. They were no longer the Biggest Band In The Land—an honor that had by then been transferred to the likes of Metallica and Motley Crue. But they still held their own against anyone, producing albums virtually guaranteed to hit the top of the charts. Yet it was never quite the same. Everywhere Gene and Paul went they were confronted by young fans who *demand*ed to know why they wouldn't reteam with Ace and Peter and reform the "real" Kiss. What Stanley and Simmons didn't want to reveal was that their relationship with their former bandmates was still extremely strained, and both Criss and Frehley were still unsuccessfully battling the demons of drugs and alcohol.

The rumors, however, just wouldn't go away. As Kiss entered the '90s the stories of a possible Kiss reunion kept growing stronger and stronger. As fast as those rumors hit the rock wires, however, Simmons and Stanley would shoot them down. They took great pride (or at least solace) in pointing out that in Kulick and Carr they had musicians that could supposedly play rings around Frehley and Criss, and while that may well have been true, Kiss fans never fully accepted any of the band's "substitute" members (who, indeed, were rumored to be paid as sidemen by Simmons and Stanley rather than as full members of the group) as they had accepted Ace and Peter. But it was the tragic death of Carr in 1992, after a long, brave battle against cancer, that reignited the reunion debate all over again. While Kiss merely wanted to mourn the loss of their dear friend and band mate, they were forced to begin answering a new series of questions concerning the rehiring of Criss.

"That was a very painful time for us," Simmons said. "Eric Carr was one of the nicest, most sincere, and most talented people I had ever met. He suffered with his disease so bravely, and we wanted him to remain strongly in the minds of all Kiss fans. It wasn't the right time to consider a reunion...it was just time to remember Eric and move on."

Move on they did, hiring another Eric, Eric Singer—fresh from his stint with former Ozzy Osbourne guitarist Jake E. Lee in the band Badlands—to be their new drummer. Singer brought a renewed passion to Kiss, providing them with both an incredible kit technique (as evidenced on the albums **Revenge** and **Alive III**) but also an understanding and love of Kiss' history and lore. In fact, it was to be Singer who would actually open the doors for the Kiss reunion when it would finally take place in 1996. Singer's respect for Criss had long been apparent, and when Peter contacted the

band about attending a Los Angeles-based Kiss convention in 1995, it was Singer who recommended that the band's former drummer sit in with the group during one of their acoustic convention sets. From there things began to take on a life of their own. Soon Frehley had been contacted to take part in the band's historic 1995 **MTV Unplugged** appearance, and within months rumor had become reality as announcements were made that the original Kiss, in full costumes and face-paint, would be taking an updated version of their legendary **Alive II** concert stage out of mothballs and utilizing it on the world's tour trails throughout 1996 and '97.

It was a dream-come-true for both Kiss' long-time fans and for younger followers, most of whom were too young to have ever witnessed the band on stage in their prime. Countless cynics noted that this "reunion" not-so-ironically came at a time when many industry pundits were predicting that Kiss, at least the unit as they had previously been constructed, would not be able to fill small arenas on a tour. But at the same time other media scribes were stating that there was still an incredible demand for the "original" Kiss among both the still-powerful Kiss Army, and among a new generation of fans. Simmons and Stanley admitted to being pleasantly surprised that news of their reunion caused such ripples through the normally jaded waters of rock society, and despite the claims that these cagey old rock veterans were bringing back the band's classic lineup in order to cash in on one more humongous pay-day (which, in fact, reportedly turned out to be in excess of \$70 million), they insisted that no amount of money could make them reform Kiss if their hearts and souls weren't into it.

"Do you really think we need the money?" Stanley said. "I can guarantee that we don't. We're doing this because the time is finally right. Ace and Peter have gotten their lives together, and they have always been a part of the Kiss family. On top of that, Kiss has always been about surprises, about doing what everyone thought was impossible or improbable. Everyone said this would never happen. Don't you think that's enough motivation for us?"

The "Reunion" tour was an incredible success on both an economic and artistic level—exceeding even the band's hopes and dreams. Ace and Peter both looked and sounded better than many might have expected, and Gene and Paul were once again Kings Of The Nighttime World. But Kiss fans everywhere weren't satisfied with "just" a tour, they wanted more...*much* more. In fact the one thing they wanted more than anything else was a new album from the one and only original Kiss. For a long time it seemed as if the band members themselves would be less than obliging.

At tour's end, when Kiss had regained seemingly all of their career momentum, and then some, one might have imagined that the unit would have jumped at the chance to rush into the studio and keep their hard rockin' ball rolling along at super-sonic speeds. But rather than doing so, the group procrastinated and waited, choosing

to dig out some four year-old tapes featuring Kulick and Singer for the album **Carnival of Souls**. To say the least the disc was a disappointment to Kiss loyalists, who despite the album's high quality musical content, wanted little to do with any of Kiss' former incarnations. They wanted Ace, Peter, Gene and Paul—and quite simply, nothing else would do!

What those fans didn't know was at the exact same time that **Carnival Of Souls** was making its quick and far-from-spectacular chart run, the Awesome Foursome of Simmons, Stanley, Frehley and Criss were carefully considering Kiss' next move. They clearly realized that their following wanted—in fact *demand*ed—an album by the original Kiss. They also realized that any such album would not only have to live up to all the haughty expectations created by the group's platinum-coated legacy, but surpass them! Concepts were considered, songs were written and re-written...all in the attempt to make this new disc the most spectacular of Kiss' already-legendary career.

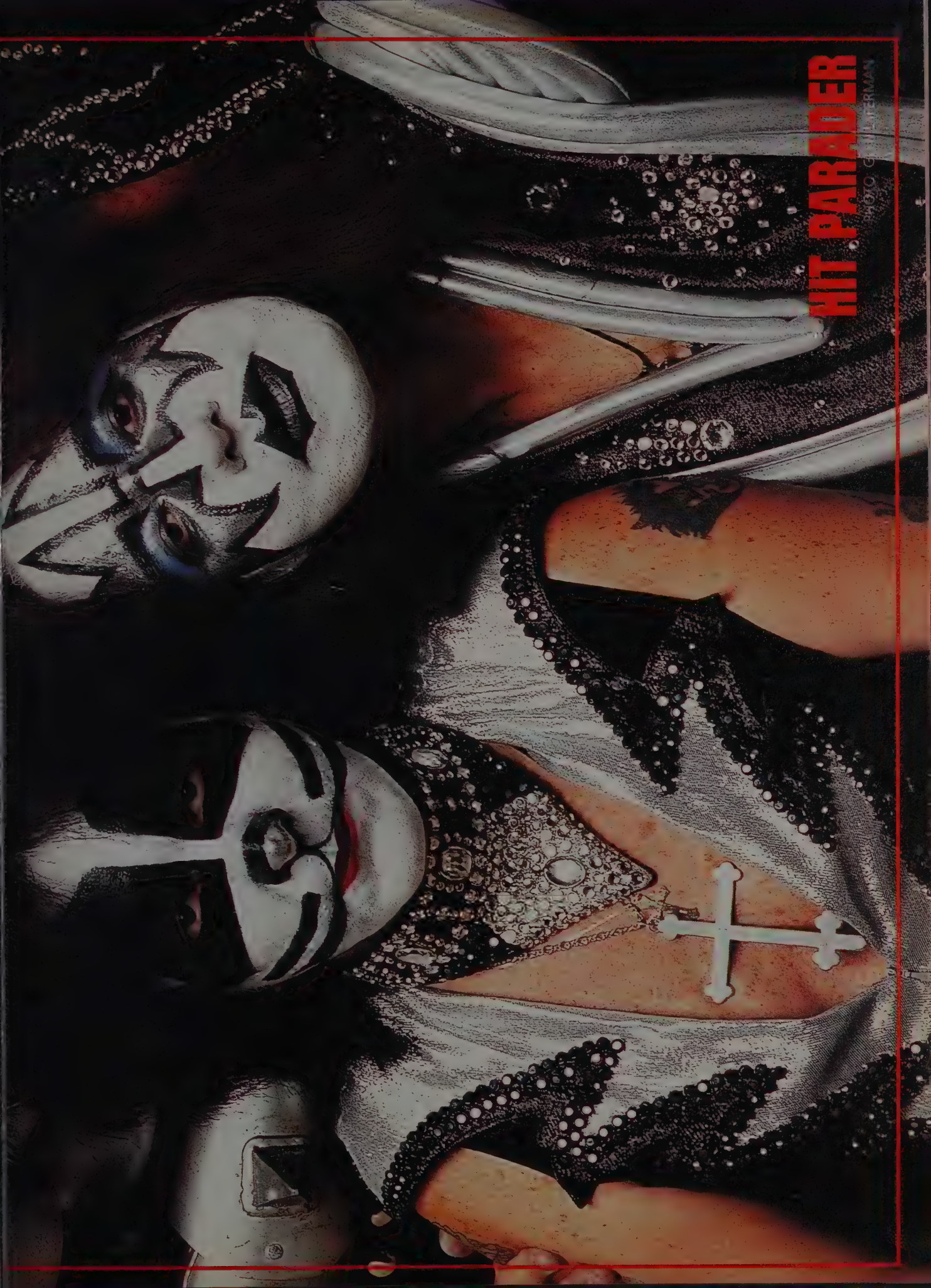
All these musical machinations had the net effect of slowing Kiss' new recording plans. At first it was hoped that a new disc would emerge by the end of 1997...then by the spring of '98...then by the summer...then by the fall. In fact, Kiss didn't even get into the studio to begin work on their long-awaited new disc, **Psycho Circus**, until the early spring of this year. And even then, the process was a slow one. Rumors filled the rock wires telling of every studio victory and setback, many indicating that countless musical decisions were carefully considered by the group's members then quickly tossed aside when a more compelling concept stepped to the fore. After so many years away from one another within the tight confines of the studio, it took the band a short time to knock all the rust off of their well-oiled rock and roll machine—but once they did, the results were nothing short of spectacular!

"We wanted to make sure it was the best album we could possibly make," Stanley said. "Because of that there was a lot of attention paid to every detail. We knew that the eyes and ears of millions of fans would be focused on us, and more than anything else, we didn't want to disappoint them."

Apparently Kiss has little reason to worry about their Army's acceptance of **Psycho Circus**. The disc has already made a chart-topping debut on its way to selling more than a million copies during its first month of availability. And if that wasn't enough to clear the sinuses of any doubter who still questions the power of Kiss' on-going appeal, tickets for the band's upcoming world tour have begun selling faster than proverbial hot-cakes, with their debut gig at huge Dodger Stadium in Los Angeles (to take place on Halloween night) selling all available tickets within hours! There now seems to be no doubt about it, 25 years after they first roared onto the rock and roll scene, Kiss remain the loudest, proudest band on Earth.

KISS





HIT PARADER

PHOTO © JEFFREY M. HARTMAN

DRAIN S.T.H. MAIDEN VOYAGE

BY CHRIS MILLER

Sometimes it pays to be lucky. Sometimes it pays to be good. And when you're both lucky *and* good, you just may be a band called Drain S.T.H. Big things have certainly happened for these four attractive Scandinavian girls since they first wowed State-side audiences with their drop-dead performance at last year's OzzFest. First, the small American record label which released the group's debut disc, **Horror Wrestling**, disappeared from the scene—leaving vocalist Maria Sjöholm, guitarist Flavia Canel, bassist Anna Kjellberg and drummer Martina Axen as virtual free agents in the rock and roll world. While such a distinction may serve professional athletes well, free agency can often be a death knell for rock and roll bands. But before these fair-haired Stockholm lasses could even begin to fret, however, one of the world's biggest labels stepped forward and not only agreed to sign the band to a long-term contract, but also to re-release **Horror Wrestling** to an international audience.

"It's so wonderful to have a second chance with the album," Canel said. "We are so proud of the music we've made, and now perhaps a bigger audience will have the chance to hear it. We know we've had some incredible opportunities handed to us in recent months, and now it's up to us to make the most of them. It's time for us to establish our role within the rock and roll world."

The role that the four members of Drain S.T.H. have quickly established for themselves in the hard rock realm centers around the fact that they're women—and in this case, women who truly understand the power and inherent magic of the metal cause. For Drain S.T.H. playing rock and roll is their statement-of-purpose, their reason for existing. And that fact has already been acknowledged by not only the European rock press—which has uniformly hailed the band as "metal's avenging angels"—but also by such rock heavyweights as Ozzy Osbourne, Type O Negative and Marilyn

Drain S.T.H.: "American crowds don't see us as women—they see us as a rock and roll band."



"It's wonderful to have a second chance with this record."

Manson, all of whom have chosen to tour with this hard-hitting foursome at various times over the last two years. And now, with the re-release of their critically acclaimed debut disc, Drain S.T.H. seem intent on proving to the world that women—and Swedish women in particular—can certainly rock with the best of 'em.

"We have two prejudices against us," Sjöholm joked. "One is that women can't play hard rock, and the other is that all Swedish bands sound like Ace of Base or Roxette. I think anyone who approaches our album with an open mind will find out quickly that *both* of those statements aren't true. Also, everyone thinks that just because Sweden can be cold, dark and depressing that every heavy band that comes from this country plays dark, depressing music. I don't think our kind of heavy music is typical of Swedish rock. It's very heavy, but there are many other interesting and unexpected elements in there."

As Sjöholm indicated, while many under-informed State-side rock hounds still picture the Swedish music scene as consisting entirely of either modern-day ABBA rip-offs or ponderous (and seemingly never-ending) hordes of hell-bent Death Metal merchants, Drain S.T.H. manage to fall into a rock and roll category all their own. Owing more in sound



Canel and Axen first began jamming together. Over the ensuing years, as the girls became more serious about their musical pursuits, they slowly rounded out the group's lineup ("finding good female rockers in Sweden is not easy," Canel noted), and began playing in local clubs throughout the Stockholm area. Quickly their unconventional sexual status, as well as their unusual musical approach, began to create quite a buzz in European rock circles, and by 1994 the group had recorded their warmly received debut EP, **Serve The Shame**. But it wasn't until the appearance of **Horror Wrestling** in 1996 that it became readily apparent that Drain S.T.H. was headed for major league status around the world. In fact, despite the disc's indie label status, their music's impact was so immediate that within weeks of its release, significant touring offers from major acts like Fear Factory and Type O began coming the band's way.

"I think people who hear our music can relate to it on a number of levels," Axen said. "The album title and the lyrics we write relate to wrestling with your own agony and horrors in life, but we present it with a true sense of melody."

Their initial success led directly to their involvement in last year's OzzFest, where their short, dynamic set won rave reviews from both the media and from their fellow rockers. But with the demise of the State-side label late last year, it seemed as if all of the band's commercial momentum was headed right out the window. But before things got out of hand, the major label Big Boys stepped forward, offering their deep-pocketed support. So far, it's made all the difference in the world to the women in Drain S.T.H. They know that their success is still far from assured, but they have now set out to conquer America step-by-step. For now, at least, it's back to the trenches performing in small clubs from coast-to-coast and trying to win over as many

and attitude to the gloom merchants of the early-'90s Seattle (particularly early Alice In Chains) than to the doom merchants of their own native land, on such songs as *Crack The Liar's Smile*, *Stench* and *I Don't Mind* these heavy handed femme fatales come across like some misbegotten Alice In Panties. While the band acknowledges their admiration for the music of AIC and Soundgarden (as well as a vast assortment of other hard-hitting rockers), they refuse to have their music quickly dismissed as nothing more than the sum total of its influences.

"When you grow up as a music fan in Stockholm, you listen to just about anything you can get your hands on," Axen said. "I don't think it would be fair to either our music or to other bands for us to try and explain the role certain groups have had on us. We're a total of what we've heard over the years, but we've been doing this a long time, and we've come by our sound very honestly."

While Drain S.T.H. itself dates back only to 1993, the band's roots reach back all the way to the mid-'80s when



"This is not a gimmick in any way—these are the best musicians we could find."

fans as they can. They know they'll hear a few cat calls from the more boorish members of the male-dominated audience, and they're well aware of the prejudiced media focus they'll be subjected to. But for these four hard-edged rockers, all that's just in a day's work.

"We've heard it all before," Axen said. "It's really no different in Europe than it is in America. We don't have a lot of female bands back home in Sweden, either. But that really isn't very significant to us. I never really related to female bands. I think what it comes down to is whether you can play or not. I think people will soon realize that we can play."

When Ozzy Osbourne speaks, people listen! For 30 years now, metal's Loveable Loon has spewed forth his opinions on life, love and rock and roll...the big difference is these days the Oz' every utterance is treated with the respect of a sermon from On High! With his musical menu filled to the bursting point these days with touring (both with Black Sabbath and on his own), recording, running the OzzFest and signing acts to his new record label, getting Osbourne to converse for even a few minutes has become more and more difficult. But recently we were able to track down the Metal Godfather to have him answer the pertinent questions of the day—concerning Sabbath, the OzzFest and his future:



Hit Parader: Ozzy, there have been so many rumors about your future plans with Black Sabbath. What can you tell us?

Ozzy Osbourne: It's so hard to believe that it's been almost 20 years since I last recorded with Sabbath, and when we began working together I wondered if the magic would still be there. It didn't take long for me to discover that it never left! It's so nice that after all the anger and hostility that we've had for one another over the years, to come full circle and be such great friends again. Tony (Iommi) and I are getting along better than we ever did in the past—even in the beginning I never had this kind of relationship with him. He has an uncanny ability to come up with unbelievable riffs. He lived at my house for a number of months, and it seemed as if every day there'd be two new songs for me to write lyrics for. I couldn't keep up with him!

HP: So it sounds like there's a big future with Sabbath.

OO: I certainly hope so. We'll be touring the States in the fall, and after that we'll probably get back into the studio.

It was great doing the two studio tracks that appeared on the live album, but those just whetted our appetite. We want to do it all. I just want to make sure that we don't get ahead of ourselves. We want to make sure that the next album we do together is totally awesome. We have the ability and the determination to come up with some great things, and that's what we're going to do. The fans want this, and so do we.

HP: The live Sabbath album sounds so raw—how much "sweetening" did you have to do in the studio to the original tapes?

OO: I'm not ashamed to say that in the past when I've done live albums there were quite a few touch-ups that were done. There's nothing wrong with that. But I'm very proud to say that the Sabbath album needed very few—far fewer than anything I've ever been associated with. The performances in Birmingham were just awesome. We knew that when we were playing the shows. We just wanted to make sure that all the energy and excitement was there for the fans to enjoy—and it is.

HP: There's also been talk that you're

we played in different sized places, and with different bands. I really enjoyed the whole ambiance of the tour this time. Tool and Megadeth were great, and it was wonderful to have my old friends in Motorhead around. And I particularly enjoyed having all the young bands on the bill with us. I love new blood! I want to give those newer bands a chance. A lot of them have trouble finding a way of touring and having people hear them—I think this tour gives them that chance.

HP: And doesn't Ozz Records offer that same kind of chance?

OO: That's the idea, though the reality has been a little different. I just haven't had the time to put into the label. From the moment my wife Sharon and I announced our plans for the label, we were inundated with tapes, almost all from young metal bands. I don't know if I want to limit myself to just putting out metal acts, though that is what most people would expect me to do. I hope that when we do get going with the label there will be a lot of variety to the bands we sign.

HP: Are you enjoying all this activity...or has it become real work?

OO: (Laughing) It is work! Things have happened at such a rapid pace over the last few years that I

OSBOURNE

BACK TO THE FUTURE

"Tony Iommi and I are getting along better than we ever have."

going to tour with *both* your Zakk Wylde-era band, and your more current solo band. Is that true?

OO: In a way, it is. I did a tour with Zakk, Randy (Castillo) and Mike (Inez) a few months ago, but that was really just a one-off thing. A few promoters in the Orient had expressed interest in that kind of tour, and I thought it would be fun to take the No More Tears band out just one more time. It really wasn't any sort of reunion, it was just a little bit of fun. We toured Australia and Japan and had a great time. But by the time I got around to performing at OzzFest last summer, the band had changed to Joe Holmes on guitar, Mike Borden on drums and Robert Trujillo on bass. The fact is that at this point in my life I really enjoy having the chance to work with different musicians at different times. I find that very satisfying. As long as I get up there, no matter who else it with me, it's still Ozzy.

HP: Did you enjoy OzzFest as much the second time around?

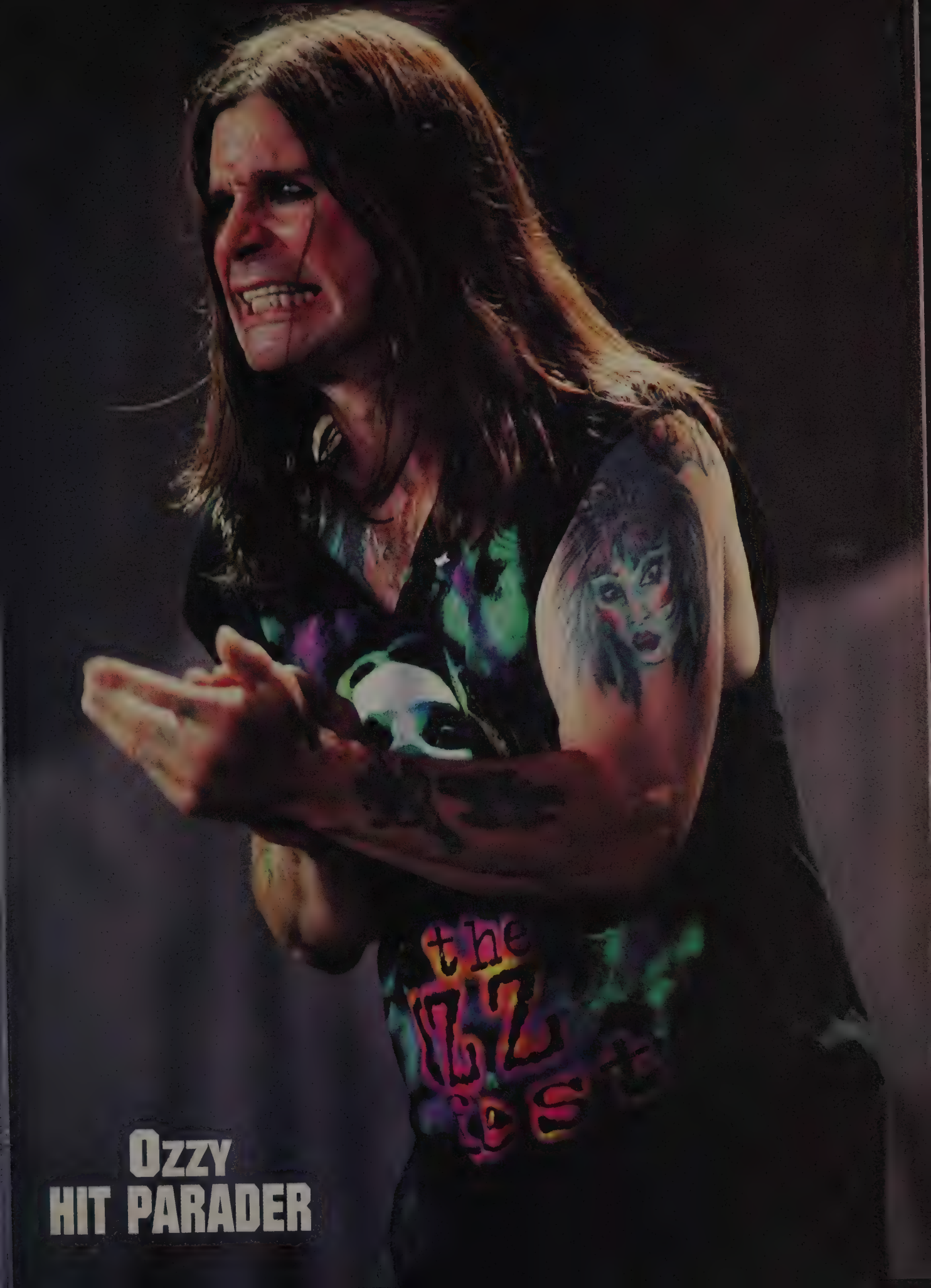
OO: It was different this time because

BY EPPIE PRESMAN

really haven't had the chance to catch my breath. I don't even know what's going to happen next—and if I'm really looking forward to it or not. But I experienced having no work a few years ago after I 'retired', and I much prefer having too much work to none at all. Having so much going on is crazy—but so much of my life has been crazy that it's all rather expected for me.

HP: Everyone always wonders about your health. Have you maintained your exercise regimen?

OO: I've tried to, but it's never easy. Actually I've probably put on a few pounds over the last few months, but that has nothing to do with exercise. I finally stopped smoking, and you almost invariably end up eating more once you do that. It's hard to believe that I found it easier to kick all the drugs that I did than cigarettes. They're incredibly addictive. But I've already found that not smoking helps my voice. My voice was stronger during the OzzFest than it's been in years.



OZZY
HIT PARADER

BY RICK EVANS

Fear Factory began life on the outside looking in— a band surviving on the very periphery of the hard rock world, a group with a sound so intense, an image so unusual, and a message so overwhelming that the mainstream of hard rock society initially couldn't grasp the full significance of their razor-edged attack. Today, however, with the release of their latest album, **Obsolete**, Fear Factory are clearly on the inside looking out— a band operating at the very hub of the late '90s metal movement.

It certainly has been quite a journey for vocalist Burton C. Bell, guitarist Dino Cazares, drummer Raymond Herrera and bassist Christian Olde Wolbers, a six year-long sojourn that has seen these distinctive rockers evolve into one of the most respected and influential bands currently operating within the framework of contemporary music. Throughout **Obsolete** the band delves into the on-going battle of



FEAR FACTORY

man versus machine, presenting songs that manage to simultaneously convey a myriad of emotion and a spectrum of energy. Such rockers as *Shock To The System*, *Descent* and *Resurrection* (which features the 11-piece Vancouver Chamber Ensemble) run the gamut of musical thrills— harrowing yet uplifting, complex yet overwhelming. It is this often striking dichotomy, as well as the multi-dimensional aspects of the group's approach, that helps to make Fear Factory one of the most singularly exciting bands in the world.

"The concept of this record is that man is obsolete," Bell said. "The idea picks up on themes that we've brought forth before— it is still man versus machine...man versus the system

TWIST OF FATE

"The concept of this record is that man is obsolete."

machine...man versus the government machine. Our last album, **Demanufacture**, told a story. Our follow-up EP, **Remanufacture**, was another chapter in the story. **Obsolete** is another part of the Fear Factory con-

cept. We're up to the point in the story where man is obsolete. The machines he's created are now destroying him. Man is no longer the primary citizen on Earth."

From the moment their **Soul Of A New Machine** disc arrived with little initial fanfare back in 1992, a growing legion of supporters have begun looking upon Fear Factory as the true cutting edge of metal's new wave. Mixing an almost hypnotic groove with the band's incessantly intense musical attack, FF was quickly hailed as the



PHOTO: CAROLINE GREYSHOCK

band perhaps best equipped to lead hard music out of the "grunge" and "alternative" morass of the early '90s and back onto rock-solid ground. Their **Fear Is The Mind** remix EP brought even more attention the group's way, but it wasn't until the appearance of 1995's **Demanufacture** that everyone, everywhere began acknowledging that Fear Factory may well be the state-of-the-art heavy metal unit. That thought was further intensified by the incredible reaction afforded the group's 1997 EP, **Remanufacture**. And now with the instant success of **Obsolete**, it seems as if there are few barriers still remaining that separate FF from true international dominance.

With former Front Line Assembly member Rhys Fulber serving as producer for the disc's ten cuts, **Obsolete** has smoothly blended familiar elements with startling innovative musical explo-

sions. With the band's rhythm section featured more prominently in the bottom-heavy mix, Cazares' crushing riffs never sounding more scathing and Bell's vocals presented with confidence and charisma, there seems to be little doubt that in the weeks and months to come we will all be witness to Fear Factory's ascension to the very pinnacle of world-wide acclaim.

"I have a feeling people were expecting a techno record or something like that on **Obsolete**," Bell said. "That's where they're wrong. We made the mistake of making **Remanufacture** an album-length EP; people thought it was designed to be a full record. It was never intended to be the follow-up to **Demanufacture**. On this one we wanted to get back to what we do best. **Obsolete** has the groove that **Soul Of A New Machine** had—the groove that we lost on **Demanufacture**.

We've not really changed—we've just matured. The songs are written properly and the arrangements are much better. We've found our niche on this record. We've brought it back into Fear Factory so it's ripping riffs and killer grooves. Our fans were expecting something big with this album, something really special, and I think we gave it to them."

The immediate and incredible fan response to **Obsolete** last summer caught many within the rock world off-guard. To even a number of music industry insiders, Fear Factory was still viewed as an interesting yet commercially marginal act whose appeal was centered on a dedicated yet small fan base. When the album rocketed into the top echelons of the sales charts, and a variety of the band's tunes began popping up all over progressive rock radio, it quickly became apparent that there was something more going on here than some might have originally suspected. And then when the band announced plans for their world tour, demand for tickets became so great that many began to look upon FF as more than a "mere" rock and roll band—they had quickly become a phenomenon!

"The demand for everything surrounding Fear

Factory has gone through the roof," said a noted East Coast concert promoter. "The band is hot. You can just sense it. You walk around at other bands' concerts and a lot of kids are wearing Fear Factory T-shirts. They respond to what the band is trying to say and trying to communicate on their albums. The band has become bigger than their album. They've become a cultural milepost. Their fans know that there's more to Fear Factory than just loud music or self-indulgent teen-aged fantasies. Those fans want something more—and with this group they're getting it! People who wear Fear Factory shirts or attend Fear Factory shows are making a statement about who they are and what they believe. They want other fans to react to what they're about. Few bands can generate that kind of reaction from fans. Fear Factory obviously can. That's really exciting."

When it comes down to the creative process, many people who have the opportunity to create in the environment they choose, go to paradise. Of course, paradise means different things to different people. For Bush frontman, Gavin Rossdale, Shangri-La is in nearby Ireland. Last spring, Gavin spent several weeks there, just hanging out, being Mr. Everyman, lifting a beer and working on songs for Bush's new album.

"I love writing songs," Gavin admits. "I love just doing things creative. Different things inspire me, whatever I can get my hands on, really. Not enough things inspire me, so what I find I have to do is really grab onto and do something with."

BUSH

When Gavin returned home to England in late spring, the songs were handed over to guitarist Nigel Pulsford, who worked on riffs and rhythms for those tracks. In early summer, drummer Robin Goodridge and bassist Dave Parsons were called into rehearsals to further hash out the new material. Bush then entered the studio in late summer to begin work on their third album of new songs.

"We like the new material," declares Nigel. "People can say what they want. It's really not our job to try and make everyone happy. We're more than content if we make ourselves happy. We're never going to make ourselves sick worrying about what others think about us."

It's been a wild ride for Bush. In the past five years, they have been THE BOMB and survived. The chaos and hoopla began back in 1994, when Bush rose from relative obscurity on the U.K. circuit to the top of the American pop charts.

"In England, there are lots of meanings for Bush," offers Gavin about where the band's name came from. "You smoke bush, and both men and women have bushes—which is a very important point, it's not some kind of sexist thing. And we live near Shepherd's Bush. Also, I just like the 'shhh' at the end of the word."

As soon as people in America started pondering the name of the band, they rocketed to rock stardom with five consecutive hit singles *Everything Zen*, *Little Things*, *Comedown*, *Glycerine*, and *Machinehead* and ended up selling 7 million copies of their debut album, **Sixteen Stone**. In short, Bush became the biggest English rock act to break in America in more than a decade. Which was great, because they didn't break big in England.

"We'd been the victims of a lot of backbiting in Britain," offers Nigel, talking about the jealousy others feel when you're successful. "What I'd like to see instead is a community of encouragement like the scene at the Speakeasy, in the '60s. The Beatles, The Stones and The Who would all meet up on a friendly basis. Networks like that help music to move on. But then again, who cares? This is all I could have ever hoped for and more. I'm completely fulfilled."

Ask fans. They'll tell you that Bush's appeal lies in Gavin's throaty, intense growl, Nigel's wild slashing guitar, Dave's snaky bass lines and Robin's pounding back beats. Not only did Bush sound great on album, they were able to capture a spontaneous energy in

ON TOP OF THE WORLD

their live shows. Not content to rely on radio and MTV, Bush embarked on a club tour of America in January 1995 that ultimately expanded to a grueling eighteen month marathon taking the band from CBGBs in New York City to the biggest arenas in the country. In all, Bush performed more than 230 U.S. concerts in support of **Sixteen Stone**, delivering a raucous, riveting 90 minute show nightly.

"How can we not have paid our dues?" asks Nigel. "Most of us have played enough gigs to say we've paid our dues."

Touring on that first record was a long and arduous task, but it wasn't without its paybacks and asides. Besides the fact that the guys are all set financially, Gavin, picture pretty as he is, became the poster boy for the beautiful people.

"I guess that means that there are too many ugly people in the music business at the moment," he chuckles.

Gavin can laugh all the way to the bedroom. Besides being romantically linked to No Doubt's Gwen Stefani, fans have thrown themselves at Gavin in ways most guys could only fantasize about.

"There have been some strange girls," confirms Gavin. "There was someone nice in Atlanta who had engraved the word 'Bush' into her, um, private areas... that was pretty cool."

After touring, Bush returned home and almost immediately began work on their

second album of original material, **Razorblade Suitcase**. They chose producer Steve Albini — king of the underworld and a master at capturing actual, unadorned performance.

"Steve Albini was really just into absurd guitar sounds," reveals Nigel. "Get a horrible sound and he loves it."

Bush quickly cut the 13 tracks for the new record at Studio Two, Abbey Road. The songs were recorded mostly in one or two takes with a few overdubs, owing less to any lo-fi experiment than to the fact that the band's live performance momentum was carried so easily into the studio.

Razorblade Suitcase, balanced raw and ragged songs like *A Tendency To Start Fires*, *Greedy Fly*, *Cold Contagious* and *Insect Kin*, with bittersweet laments like *Straight No Chaser* and *Bone Driven*, *Swallowed*, the first single from the record, scored the highest debut of any track ever on Billboard's Modern Rock Monitor, landing on the air-play chart at #6, as radio stations nationwide rush released the track into heavy rotation.

Bush went back out on tour and did it more wisely. Already established and

BY CAROLINE MELON

attempting to avoid fatigue, they played fewer shows in bigger arenas.

"On tour, you find out whether you're really a team or just four individuals pursuing their own ends," offers Robin as to what life on the road offers a group. "There are bands in America that have had massive hits, then they get halfway around the country and split up because they hate each other!"

Bush bonded, conquered and went on to conquer some more. After they mastered the States, Bush set out to conquer other areas of the globe. They ruled in Japan and South America.

"I really don't have any favorite crowds, I enjoy them all," offers Gavin. "In Argentina, they spit at you if they like you. So I was covered with spit at the end of the concert."

After playing out for a while, Bush thought they'd capitalize on their popularity by releasing **Deconstruction**, an album of remixes in time for Christmas, 1997. The album featured songs from **Sixteen Stone** and **Razorblade Suitcase** as retooled by ambient artists Tricky, Goldie, and Mad Groove. Tricky's track, *In A Lonely Place*, first turned up on the soundtrack to **The Crow 2**, and Goldie did a version of *Swallowed*. Mad Groove served up the album's first single, *Mouth*. The album did admirably,

"We learned quite quickly that you can't listen to what people say about you."



though Bush have yet to recapture the success they experienced on their debut album.

Who cared? Not the band. Now Bush are at work on a new album with a new perspective. Already, they have headlined arenas, topped the charts and succeeded beyond what their minds could possibly fathom.

"I think it's down to a big pile of luck, mate, if you want the honest truth,"

reveals Robin. "Don't get me wrong, I think what we do is worth the attention, but as to why us and not them? Luck—pure and simple."

And now Bush are back at it again, holed up in the studio somewhere in England making music. The record will see the light of record store shelves, sometime soon. The record company hopes it will surpass **Sixteen Stone** and reconfirm Bush's

place in the rock hierarchy. Then again, the band are just happy that they're making music and people are appreciating it.

"There's nothing in my life I'd rather be doing than writing, recording, and playing music with this band," Gavin concludes. "What has happened to us is like a dream, but it's our intention on making that dream last for as long as possible. This is my ultimate ambition."

OVER THE EDGE

BY VINNY CECOLINI

FACE IT, MOST COMPILATION ALBUMS are awful. If they do not have a specific theme (such as a tribute to a veteran band), they're usually CD-length advertisements for record labels. Fortunately, there are occasional gems such as Bush League Records' **Definitely not the Majors**, which provides an introduction to such promising up and coming metal, punk, hardcore, and noise artists as I.D.K., Starkweather, and Coalesce.

"All of the bands on this compilation have had difficulties dealing with record labels in the past," explains Bush League Record's honcho Matt Young. "I wanted to work them out and thought the best thing to do was show them that a record could be created without trouble from the label side of things. **Definitely not the Majors** is obviously not about making money; just ask my wife."

"I.D.K. (I DON'T KNOW) are a group of Central New Jersey boys who combine poppy punk with their metal roots to create really catchy roots oriented stuff," says Young, who released the band's debut EP **To Kill For the Good of the Fight** on his Bush League imprint in 1996.

"When I'm interviewed for underground punk 'zines I'm often asked what kind of music we play," explains I.D.K. frontman and founding member Red. "It's a tough question to answer. They'll ask us if we're a metal, punk or hardcore band. I just tell them to listen to our music."

"Sure, we're an odd band from an odd scene. Sometimes when we play on bills with bands that contrast our style, the kids in the audience will really get into our music. Other times they'll just stand there looking at us like we're aliens."

The band followed up the release of their debut EP with last year's **Taking on the Monster** EP which was released by the noted English metal independent, Earache.

"We were excited about releasing a record on Earache, but it didn't really help us much," laments Red. "It was released with little promotion."

Despite the lack of label support, the band toured extensively behind the EPs.

"We toured for two months on our own in a 1979 Econo-Line van that thankfully, held up," laughs Red. "But when we returned home we were messed up. I felt like killing everyone in the band. Thankfully, (with the addition of former Backlash guitarist Scott Dorey and drummer Keith DeBlasi), everything was resolved."

Recently, the band, which is rounded out by bassist and founding member Tom Conti, completed work on their full-length debut, **Till Death Do Us Part**.

"When we began work on it, we didn't know who was going to release it," admits Red. "But (former head of Earache Records America) Eric LeMasters, who had just formed his own label, TMC (The Music Cartel), expressed interest in signing us to a three record deal."

Till Death Do Us Part, which will be

I D K





STARKWEATHER

released this summer, includes an alternate version of *Underground Man*, I.D.K.'s contribution to **Definitely not the Majors** and the epic, ten minute *Taking on the Monster*."

"The ten songs comprising the record range, musically, from our fast, old school-styled hardcore songs to punk," says Red. "But we also show off our metal influences on the new album, which we're excited about."

"I'm a big fan of 1980s metal bands who wrote lengthy, epic songs like Iron Maiden and Metallica. So I fashioned together all of these fragments of music we had written and it became *Taking on the Monster*. The title was borrowed from the name of our last EP, but I really like the word monster in our songs."

"STARKWEATHER ARE A SUPER TECHNICAL band from Philadelphia who have had a huge influence on the new school of hardcore and neo metal," says Young. Surprisingly, after nearly nine years since meeting in college and forming Starkweather, *Hushabye and Goodnight*, the band's contribution to the **Definitely not the Majors** compilation may also be their swan song.

"We haven't played live in two years because the band hasn't gotten along."

For nearly a year our singer was missing in action, admits guitarist Todd Forken, who adds that *Hushabye and Goodnight* was chosen by the band for inclusion on the compilation "because it was the songs we had down the best."

"We have so much trouble getting along that we try not to be in the studio together for too long," he continues. "But we still like the music we come up with and have an entire album worth of material, close to 70 minutes worth of new songs that we hope will eventually come out on a decent metal label."

However, don't expect the band, which also includes Michele Edison on bass, Rennie Resmini on vocals and Harry Rose on drums, to tour behind the album's release.

"We'll probably play a few shows this summer, but we have different lives now," explains Forken. "Our drummer is now a daddy and we haven't practiced in two months while he adjusts to his new life style. I'm planning on going back to school to become a physician's assistant, so my schedule is going to become pretty hectic for the next two years. I probably won't get into a school for a year or so, but when I do, it will most likely mean the end of the band."

Since forming in 1990, the band have

released a number of EPs, have contributed music to a number of compilations, and released a couple of full-length records including 1993's **Crossbearer** album, which was originally released only on vinyl, and was later re-released on compact disk by Too Damn Hype.

"And I just received my first royalty check for the album," laughs Forken, who does not foresee the influential band reuniting down the road.

"We gave this band a shot. We all know that we make good music—music that makes us happy. I think our drummer is the best I have ever heard in my life. I think Michele is the best bassist I've ever heard and I think Rennie is the best singer. And to be in a band with them was simply amazing and I wouldn't trade what we've done for anything. That we don't get along sometimes is the price we have paid, but it is also the reason the music has come out the way it has."

"I'm happy because when this band ends I can look back on it and say we never put out a piece of music that I'm ashamed of. We never kissed any record industry ass. We never compromised and that is worth more to me than achieving the success of a band like Life



of Agony and playing festivals and playing cheesy music. We've never had an image to sell to people; we look like dorks, we don't look like metal heads, we don't look like hardcore people and we're not gangstas with tattoos, so there was never anything for people to latch on to that was a really easy sell.

"We were just four normal looking people who, when they got together to play music live, sounded like there were grenades going off. We would get up on stage and flip people out. People would also flip out that there was a girl in the band playing extreme music.

"I don't have any regrets about the decisions made, except for the bad business decisions with band, inept record labels. But in the end we made great music and I can listen to all of it without cringing."

"HEAVILY INFLUENCED BY STARK-WEATHER, Kansas City, Missouri's Coalesce are at the forefront of today's extreme music," explains Matt Young.

"They blend gritty, grinding vocals with catchy riffs and neo-hardcore. But their music doesn't fit into any established genre and its just about impossible to categorize them or compare them to any other act.

"It is hard for us to say our music is post hardcore or any other genre," says frontman Shawn Ingram. "We always write our music for ourselves. But we also try to reach out to different crowds in different music scenes. We don't think any one scene had it all. But we're also not a straightforward metal band. And hardcore today is sub sectioned off into so many different categories politically and musically, so I guess it is easiest just to refer to us as a hardcore band.

After making a big splash with their debut EP, **002**, in the early 1990s, the band surprised their fans and critics by suddenly splitting. The band reformed a year later with a new drummer and Ingram now refers to the split as a lengthy hiatus.

"When you are first starting out as a

band with a group of musician that you click with and then suddenly one of them turns on you, you think that you can't go on," he explains, referring to the band's original drummer, who has since departed. "But (bassist) Nathan Ellis, (guitarist) Jess (Steiniger) and I all wanted to keep doing it.

"We didn't think we had the know-how to find the right drummer, that right piece of the puzzle we were missing, but we finally did. We found our new drummer [James DeWees] almost a year to the day we split and we just picked up where we left off." Earache offered the band a contract, which Coalesce quickly turned down; although they agreed to record a split EP with Napalm Death for the label "in order to get back into the groove of things." After that they recorded a number of eps and split singles with a number of bands (including Today is the Day, Converge and the Ghetto Kids) for a series of small independent labels. "All of the bands we record split singles with are our friends," explains the vocalist.

"Besides that we're able to introduce our music to each other's fan base. 'Singles are fun for us; they're fluff. They won't get your music out there like an album will, but they're enjoyable. We have had record companies call us up and say that they wanted us to do a specific seven inch with a specific band and assured us that it will sell a specific amount of units and we've quickly turned them down. If we didn't know Shane Embury, the bassist for Napalm Death, we wouldn't have committed to doing that split EP. I like it when a band that I'm a fan of puts out a lot of cool things like split singles, instead of having to wait waiting for three years for their next album."

Coalesce recently released a full-length album titled **Give Them Rope**, by Edison Recordings in Philadelphia. Next the band will release a seven-song EP on Second Nature records.

"The new EP is different than **Give Them Rope**," explains Ingram. "The music is straight groove-oriented extreme

rock. It's just as daring as all of our other material, but it is definitely a different vibe. It's still heavy, but it has more of a blues influence. Needless to say, we've been real busy since we got back together."

THE LATEST ADDITION TO THE ROSTER of the New York City-based independent label, TeePee, is Nebula, a Southern California trio who play a blend of bottom heavy, bluesy, psychedelic retro metal and unabashed punk. Their debut is the very raw, live sounding **Let It Burn**.

"I knew these guys were the stuff when I saw them in Los Angeles and it was good to see them prove that to everyone else when they played in New York City a few months ago," says TeePee Records honcho Tony Presedo.

The trio was formed by former Fu Manchu, guitarist Eddie Glass and drummer Ruben Romano, who had grown sick of the direction that their former band was heading. "We had tired of the

distortion, so we formed our own band," says Glass. "Our music will always be heavy, but we wanted to make our songs a bit more dynamic."

Nebula, who are rounded out by four stringer Mark Abshire have already been branded "a stoner rock band" by some critics. Surprisingly, Glass is not offended by the term. "It doesn't matter if people refer to our music as stoner rock or acid rock, it's just a term," he says. The music we play has a 1960s or 1970s feel and a 1990s spirit. We play what we feel and the music is what naturally comes out."

Let It Burn was recorded very quickly with little overdubbing, creating a raw, live sound that has enticed a growing cult following. "It was basically recorded live," admits Glass. "The reason behind that was that we had a very small recording budget."

Next up for the band is an as-of-yet untitled EP for the San Francisco-based vinyl-only label Man's Ruin, which is run by famed poster and album cover artist Frank Kozik.



BY ROB ANDREWS

ing a lasting mark on the contemporary music landscape, they seemed to disappear. Nothing was heard from vocalist Kevin Martin, guitarist Peter Klett and bassist Bardi Martin for the next three years.

Some industry pundits assumed that the band had simply fallen by the way-side, another shooting star that had simply burned too brightly, too briefly. Others believed that Candlebox had gone underground in an attempt to avoid the same stardom-derived pressures that had either done in or irreparably damaged the likes of Nirvana, Soundgarden and Alice In Chains. Apparently there was

"We'd like to help bring hard rock back to prominence."

a bit of truth behind both of these suppositions. But here we are in late '98, and who should emerge from the proverbial woodwork with a new lineup (which now features original Pearl Jam drummer

"It was time to reevaluate where we were and where we were going."

Dave Krusen) and a new album, **happy pills**, but the one-and-only Candlebox.

"It was just time for us to go back and reevaluate where we were and what we were doing," the vocalist said. "So much had happened so quickly to us that we never even had the chance to really enjoy it. Things exploded with the first album, and we were on the road right up until the time we began work on **Lucy**. We probably rushed things a little with that one—which is usually the case with young bands making their second album. Then we went right back on the road. When we finally finished that tour in late 1996, we knew we really needed a break. We had a few situations within the band that had to be resolved as well. But after a little time apart, and some time to recharge our batteries, we all sensed it was time to get back to work. Dave, who's been a friend of mine for years, decided to join the group, and we all went to work on **happy pills**."

You don't have to hit Martin or his bandmates over the head with the fact that much has changed in the rock and roll world since

Back in the early '90s, Candlebox was one of the biggest bands around. Swept up in the nearly unprecedented musical fervor that saw so many of their Seattle musical brethren cast to the very apex of the rock universe, these Emerald City rockers represented the "second generation" of grunge giants that emerged in the wake of the ground-breaking success of Pearl Jam, Soundgarden and Nirvana. Candlebox' self-titled 1993 debut disc (one of the first releases on Madonna's infamous Maverick Records label) quickly established the band's stellar appeal, producing no less than three hit singles with *Far Behind*, *You* and *Change*. Their 1995 follow-up, **Lucy**, while proving to be somewhat less successful on a commercial level, seemed to serve its primary purpose of further solidifying the group's prime position on the always-shifting hard rock plateau.

Then, just when it seemed as if Candlebox was poised on the brink of leav-

Candlebox' heady days in the early-'90s. Not only have so many of their Seattle rock and roll cronies bitten the ol' bullet (sorry Kurt), but the whole atmosphere of the hard rock world has turned from the angst-filled, passionate sound of grunge to the more theatrical, flamboyant style of Marilyn Manson and the rap-cum-metal stylings of Korn. While they quickly acknowledge this artistic transformation, the members of Candlebox pay it little heed. Their attitude was, is and will always be that good music is good music—pure and simple. They never wanted to be hip. They never wanted to be cool. All Candlebox ever wanted was to be good, and as proven all over again on **happy pills**, they certainly have attained that goal!

"This album has a different attitude than our first two,"

Martin said. "There are a lot of the same elements in it on both a lyrical and musical basis, but there has been an evolutionary process going on. I think anyone who liked our first two albums will enjoy this one as well, but we've grown with the times. We never tried to fit in before—that right band in the right place kind of thing—and we're certainly not trying to fit in now. But in that same regard, you've got to be aware of what's happening in the music world, and we certainly are."

In sharp contrast to **Lucy**, which was entirely written and recorded over a four month span, Candlebox spent over a year fine-tuning the material contained on their latest opus. Produced by Ron Nevison (perhaps best known for his work with led Zeppelin on **Physical Graffiti**), the

dozen tracks that comprise **happy pills** were continually weeded and dissected by the Candlebox crew, until such songs as *10,000 Horses*, *Blinders* and *Step Back* began to emerge as clear cut winners amid the melange of new material. The process then became choosing a single, doing the expected video (in a typically unexpected way) and then preparing to go on the road. It's all been in a day's work for Candlebox.

"One of the benefits of being around for a while is that you have an idea about what to expect next," Martin said. "While you never can figure out what's actually going to happen in rock and roll, at least you have a fighting chance of preparing yourself for as much as possible. We enjoyed everything a lot more this time, and having a good grasp on what was going on was a big reason for that."

Maybe this time even Madame President of Maverick—Madonna herself—will give a personal "thumbs up" to Candlebox' new project. In the past the boys in the band admit that their contact with Madonna has been severely limited—even when their first disc was filling Maverick's corporate coffers with big time loot. But these guys never got into this biz to get a whiff of Madonna's panties; they clearly did it in order to make music

Candlebox:
"We're all on the same wavelength, it's almost scary."

that they felt in their hearts and in their souls. All this is once again clearly on display throughout **happy pills**. The dark, ironic feel that fills so many of the disc's tunes perfectly reflects and enhances Martin's dripping-with-irony vocal style—a style already so familiar to the millions who had first jumped to Candlebox' side five years ago.

"We hope a lot of the fans are still there for us," Martin said. "And we hope that there are plenty of new fans as well. We know that three years is a long time. But this album is worth waiting for. It's the best thing we've ever done."

Scott Weiland fooled you. Scott Weiland fooled those with whom he shared his musical life. Worst of all, Scott Weiland apparently fooled himself. When the once-and-perhaps future vocalist for the Stone Temple Pilots was busted in a seedy New York City tenement last June after supposedly procuring \$100 worth of heroin, the walls of deception in which he had so carefully attempted to cloak himself came crashing down around him.

Many of us had honestly believed (or at least *wanted* to believe) that Weiland had indeed kicked his nasty drug habits—the same nasty habits that had twice previously not only threatened to ruin STP, but also threatened to ruin Weiland's life. We believed that months spent in rehab, a series of heart-felt public statements disavowing his past drug associations, and the semi-successful start of a side-bar solo career would be enough to keep Weiland on the straight-and-narrow. When we had the chance to talk to the loquacious frontman just days after the release of his first solo disc, **12 Bar Blues**, he seemed pumped, primed and pulsing with good health. He spoke about his workout and food regimen. He discussed his new-found bonds of friendship with his disenfranchised STP bandmates. He rattled on glowingly about the future. Less than two months later it all was revealed to be nothing more than a lie—a front perpetrated by a poor soul obviously caught in the grips of a devilish problem far more powerful than he ever dreamed possible.

"I admit that I've had problems with drugs in the past," he said at that time. "I always enjoyed the dark side of things that they brought out of me. It's the artistic temperament, I guess. But I'm past all that now. I'm on a health kick. I have too much good stuff going on in my life to waste any time getting dragged down by drugs."

It certainly did appear as if Weiland had a great deal going for him in 1998. His premier solo disc was a critical fave—though it did prove to be a bit of a commercial disappointment, selling only 200,000 copies during its first two months of availability. His stated desire to reform STP (a band that had sold an astonishing 12 million albums during their relatively brief existence) and record the band's first album in more than three years had the entire rock world buzzing with anticipation. Even Weiland's Pilot bandmates (Dean DeLeo, Robert DeLeo and Eric

Kretz) had begun to take the bait hook-line-and-sinker, starting to believe that after all their past internal turmoil—most brought on by Weiland's oft-unpredictable behavior—their singer had finally "seen the light" and had begun moving past the impending disaster imposed by his various dangerous dalliances. In retrospect, the cautious words with which they had initially greeted words of Weiland's new outlook on life now seem hauntingly prophetic.

"I hope Scott has his life together," Rob DeLeo said. "Nothing would make me happier than working with him again. But we've been down this road before. He still has to prove something to us... and to himself."

The obvious—and painfully unanswered—

bring a tear to the eye of anyone who ever listened to the singer's impassioned vocals or anyone who ever gave even the slightest damn about rock and roll. But it wasn't just a talented musician standing there in chains—and it wasn't just a well-known star. It was a human being who obviously had lost control of his life—an individual no stronger or weaker than any of the rest of us who had let temptation win out over good, common sense. It was a man who had quite obviously chosen to jump back on the expressway to oblivion.

In recent years it's grown almost too easy to dismiss the troubles of popular musicians—be they Kurt Cobain, Layne Staley or Jimi Hendrix—as the by-product of the so-called rock and roll lifestyle. It's become almost acceptable to say that high-strung artists "require" the outlet provided by drugs and alcohol. Even Weiland himself in the past has spoken quite warmly of his fondness for drugs, and the emotional levels that they help to draw out of him. But what have we all learned over the years from the tragic deaths of Hendrix, Cobain, Bonham, Scott, Vicious, etc. is that drugs and alcohol can kill as easily as a .45 bullet to the brain? Not only is possession and use of heroin a felony...it's *deadly*. Find anyone lucky enough to have kicked the heroin habit and ask them what's "cool" about the drug—the answer is uniformly "nothing"!

Perhaps it is not too late for Scott Weiland to turn his life around. Certainly he's tried before. He's been visiting various rehab clinics since he was all of 16 years old, and despite any number of rehab stints, as

well as the work of the best drug counselors in the world, the lure of heroin has continually proven too strong for Weiland to resist. But there may be even more to this story than we know. Weiland is now a multi-time drug "loser"—someone arrested on numerous occasions for perpetrating illicit activity. Unfortunately there may be harsh legal penalties to face before the vocalist can even begin considering how he can get his musical life back in order. For now at least, it seems that dreams of a Stone Temple Pilots reunion are off, with the understandably skittish DeLeo brothers resigned to working with their side project, Talk Show, on a full-time basis. If indeed Weiland's most recent bust proves to be the end of the line for STP, that would be a shame. But what would be even more of a shame is if this latest tragedy fails to open Weiland's eyes to the disaster he is creating for himself on both a personal and professional level.

"Scott will be back," an on-the-scene source said. "You can count on it."

STONE TRIAL TEMPLE BY PILOTS FIRE

"I always enjoyed the dark side of things."

BY P. J. MERKLE

questions remain; Why would someone with apparently so much to gain—and conversely so much to lose—turn his back on the upside of life and again chose to delve into the depths of drug-induced danger? Why would someone still at the top of his musical "game" risk it all by choosing a path destined to alienate him from everything and everyone that he holds near and dear? And why would someone seemingly on the brink of a major "reunion" with STP, subject himself to the public humiliation of being busted by New York City cops, and then having his face plastered on the front page of every paper in town?

"Stoned Temple Pilot" read one headline. "Singer Busted" proclaimed another. The sight on the evening news of a handcuffed Weiland, dressed in a red T-shirt and a knit cap, being escorted out of the dilapidated East Side housing development (and notorious drug den) by a team of the Big Apple's "finest" was enough to



**Scott
Weiland
HIT PARADE**

RANCID

PUNK TO THE CORE

BY DANNY VINCENT

Back in 1991, when Tim Armstrong, Matt Freeman, Lars Frederiksen and Brett Reed first formed Rancid, little could they have imagined that seven years later they'd rank among the most respected, successful and significant punk rock bands of their era. How could they even have dreamed that by mid-'98 they'd find their mohawk-topped, eternally smirking faces gracing the covers of countless publications around the world and their hard-edged punk rock sound discovering a home in such previously conservative bastions of musical traditionalism as "classic rock" FM radio and non-Buzz Bin MTV. Quite simply, after so many years of struggling in virtual anonymity, and despite their best intentions, Rancid now find themselves on the verge of becoming one of the most important and influential bands of the late-'90s rock scene.

It's all been rather heady stuff for these young Northern California natives who with the release of their latest album, **Life Won't Wait**, have been credited in some music circles as the single-handed "saviors" of punk rock. While such pseudo-punks as Green Day and the Offspring have reaped the lion's share of commercial acclaim and media attention in recent years (just as both have markedly softened their sound and moved in a decidedly middle-of-the-road rock direction), it now seems as if rock fans everywhere have set out in search of the "real thing"—a band that can deliver the look, sound and attitude of punk rock without any watered-down "punk-for-the-masses" pop overtones. Rancid has been there to somewhat unwittingly answer this frenzied call to arms. But please understand that these guys never set out to be punk's saviors, nor was their mission ever to become the poster boys for the punk rock

cause. However, now that they find themselves in an unexpected position of power in the modern music world, they acknowledge that they might as well take full advantage of the situation.

"What do you want us to do?" Frederiksen asked. "If people buy our record, we're not gonna ask them to give it back. If people like what we do, that's fine with us, but we do hope it's because they like what we're saying. If it's just because they see us on MTV, that's not as cool."

With the success of their latest disc, as well as its predecessors, 1995's **Let's Go** and 1996's breakthrough effort, **...And Out Come The Wolves**, Rancid have once again successfully navigated a minefield laced with incendiary devices—many apparently there for the sole purpose of trying to blow them out of the water. Let's face

***"Punk has never died—
and it will never die."***

it, up until they proved their mettle, record labels didn't want to give Rancid the time of day, believing in some quarters that these East Bay rockers were little more than "retro-punk" poseurs, trying to raise the long-dormant punk spark first ignited by the likes of The Sex Pistols and the Clash. What those label big-wigs never seemed to realize, however, was that punk had never died. It had simply gone underground following its brief late '70s moment in the sun. There, in rock's dark, murky underbelly, new generations of punk practitioners had emerged, determined to carry on the form's stark, powerful cries of social rebellion—honing

each band's musical style to a cutting sharpness along the way. At the end of this ongoing evolutionary process, the West Coast punk family tree decided to branch off; one side yielded the pop/punk approach of Green Day, the other the acid-laced (though undeniably catchy) tunes of Rancid.

"It actually is kind of annoying that some people are trying to intellectualize what's happened to the music scene out here," one long-time Bay Area music insider stated. "When Green Day and Rancid—along with a bunch of other really good bands—were playing in the clubs around here, nobody was thinking about the 'lineal





Rancid:
"We're not part
of a trend—con-
sider us on our
own merits."

descendancy of the punk hierarchy' or any crap like that. All we knew was that there was a lot of good music around. We weren't choosing sides, with fans of Green Day's on one side and Rancid's on the other; those bands seem to get along so why shouldn't the people who listen to them?"

Somewhat ironically, just as Rancid are hitting high gear in their attempts to infiltrate the so-called rock and roll mainstream (while sacrificing none of their musical integrity), there are those who insist that the '90s punk renaissance has already run its course. These nay-sayers claim that once the purity of that mid-decade scene became corrupted by big-time corporate dollars and mainstream media attention, there was nowhere for the movement to go but down. But despite the undeniable fact that the likes of Green Day are no longer the fair-haired (or green haired, if you insist)

boys of the rock world, there still seems to be a loud, vociferous and sizable audience drawn to the primal energy that pure punk provides—and no band occupying the late-90's rock world presents more high-voltage, bang-for-the-buck excitement than the Rancid gang.

"Punk never died, and it never will die," Frederiksen said. "There's always been a strong underground scene, especially in the Bay Area, and I think that's as strong today as it ever was. Maybe punk isn't as hot at the moment as it was back in '94, but that's fine with us. We don't want to be part of any trend. We want to be considered on our own merits."

The members of Rancid believe that despite their recent high-profile acclaim, they are still a band that's still firmly in touch with the people, style and philosophy that first won them international attention.

They've stayed loyal to their indie label, Epitaph Records (once the home of the Offspring before they bolted for the Big Time), and have so-far resisted the temptation to sign any of the huge major label record contracts that have undoubtedly been thrust under their noses. Indeed, now that they've become a veritable money making machine, the wolves have certainly come out in an attempt to follow Rancid's hot trail. But so far these quintessential punk practitioners have stuck to their high-energy guns.

"We don't bother with too many of the business decisions," Frederiksen said. "We leave that to other people that we trust. Right now all we can say is that we're very content to work with the people who we know understand us and have given us the freedom to do exactly what we want. That's something that money can't buy."

PHOTO: MITCH IKEDA

SHOOTING STARS

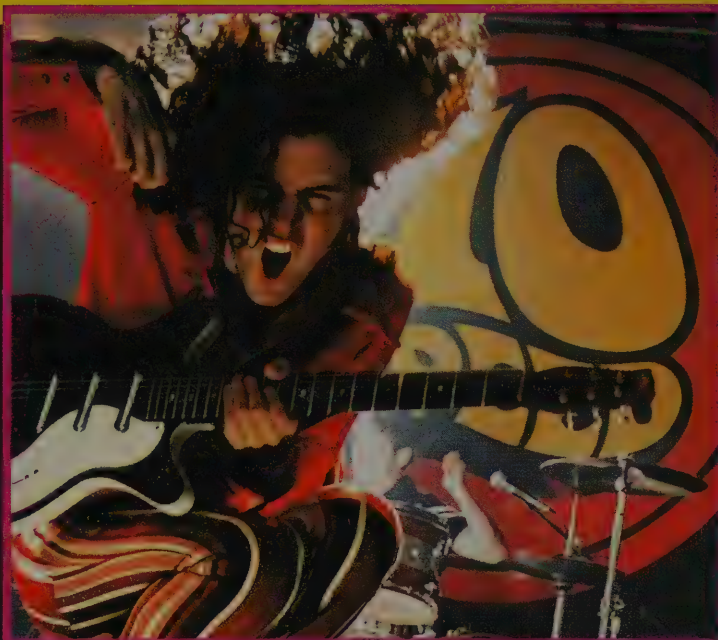
10 SPEED

When you look at the band known as 10 Speed as they take the stage, it's almost like being transported back in time by some sort of intergalactic rock and roll space warp. As they stand there in their '60s-styled striped pants and somehow-out-of-place hair styles, you might imagine that this is the way it was back in the halcyon days of vintage rock palaces like the Fillmore. But once vocalist/guitarist Hutch, bassist Dimitry and drummer Newman (no, not the guy on *Seinfeld*) get their mojo workin' just right, the music of 10 Speed assumes a character that quite simply defies easy classification and quick categorization. Part new-age pop, part groove-infected beat, part classic rock and roll, this fun-loving, L.A.-based trio seem determined to break down every preconceived notion that currently inhabits the modern rock world.

"I remember seeing the *Monterey Pop* movie on TV one night when I was a kid," Hutch said. "It was the first time I saw Jimi Hendrix—really the first time I'd ever seen rock and roll. I remember thinking, 'so this is what this is all about.' I'll always remember that feeling—Hendrix had this incredible heroic quality. I still look for that quality every time I go on stage."

Citing such diverse influences as Hendrix, Queen, Kiss and the Godfather of Soul—James Brown, 10 Speed's sound is as rich an amalgam of apparently diverse structural ingredients as one is ever likely to find. But somehow the energy and emotion this power trio bring to such instantly infectious tunes as *It makes me Crazy* and *Space Queen* makes all these elements meld together into one dynamic melting pot of pure rock and roll dynamism. Whether or not you're old enough to remember the '60s (and it's our bet that you're not), you probably do recall the first time you were bitten by that bug known as rock and roll—10 Speed want to help you relive that thrill every time they play.

"If you can't have fun doing this, what's the point?" Hutch asked. "We take our music seriously, but we haven't lost sight of what remains at its heart—the energy and fun that is rock and roll."



ONE MINUTE SILENCE

You've got to give One Minute Silence's singularly-named vocalist Barry credit for at least one thing. He's not exactly shy when it comes to pronouncing the beneficiary qualities exuded by the heavy brand of music his band produces. In fact, if you didn't know better, you might get the impression that Barry, guitarist Chris Ignatiou, bassist Glenn Diani and drummer Eddie Stratton had already accomplished quite a bit in the rock and roll world. But the fact is that the band's major label debut, **Available In All Colours**, is this British unit's first attempt to break into the international rock market. Still, such facts don't prevent Barry from singing his band's praises loudly and clearly.

"People are gonna look back 20 years from now and say we were the best live band they've ever seen," he said. "We're definitely heavy-weight contenders and we're gonna be holding the belt pretty soon."

Hmmmm...kind'a makes you wonder, doesn't it? Are One Minute Silence really *that* good, or are they just *really* that full of. Well, you get to be the judge on such provocative **Available In All Colours** tracks as *Pig Until Proven Cop* and *Stuck Between A Rock And A White Face*. The stuff is definitely heavy, and definitely entertaining in its own way. So maybe it isn't the greatest thing you've ever heard, it sure as heck blows away 99% of the crap that's currently inhabiting the upper echelons of the rock and roll universe. So give One Minute Silence a little credit. They may not end up reinventing the rock and roll wheel, but at least they've got the balls to try.

"We've been influenced by a lot of the political, heavy bands that have come out of America over the last few years," Barry said. "We admire Pantera, Rage Against The Machine and Korn... they're all absolutely brilliant. But I think we also have our own identity, and we'll solidify that identity in everyone's mind in the years to come."

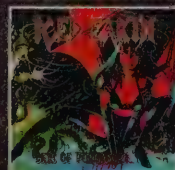


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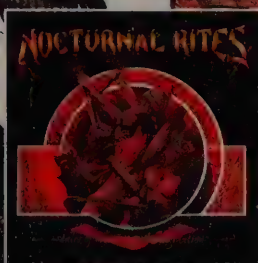


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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

After fifteen years together, Anthrax remains one of metal's truest bands. On their latest album, **The Threat Is Real**, the bi-coastal quartet brings back the power of their earlier works along with a fat sound and a sense of melody few current bands possess. We asked the band's east coast half, bassist Frank Bello and his uncle, drummer Charlie Benante, to reflect on some newer bands, their peers and a nice chunk of their past.

One, Filter

Frank: It looks like they spent some money on this. Canceyman from **X-Files** is actually in the video? That's the first cool thing. My girlfriend got me into the **X-Files** a long time ago back when it first started.

Charlie: The song sounds like Nine Inch Nails doing a cover of the Three Dog Night song *One*. It's the same thing every time. They start off with this slow tempo with him singing at this low level. All of a sudden here it comes, he's screaming during the chorus and then it's back down again. It's the Nine Inch Nails formula. I don't listen to this. I'm not saying it's bad or good, I just wouldn't listen to it. The video looks like it should be on the Godzilla soundtrack. I don't know if it's a thumbs up or thumbs down, so I'll give it a middle. They didn't do much for the song, they just Filter-ed it. (Laughs)

Frank: That was good Charles. Yeah, middle thumb is about right. They should've had Flukeman in there, he's from the series too. But it's cool, it's dark like the show but for the most part everybody is doing this kind of video. If a director has an idea in his head, he does it over and over. It's all the

And who cares? It just doesn't go anywhere. You come from a video like we just saw, and it can't compare to something like this. Enough already.

Charlie: Does the song go with the video? Yes, it's annoying me both ways. The video and the music.



Anthrax: "Metallica ripped off our video."

same kind of filmwork. I just saw a Puff Daddy video that looked like this.

Sunday, Sonic Youth

Frank: It's Macaulay. **Home Alone**.

Charlie: There's the problem right now. I don't care what anybody says, a couple of years back they were praising this band for being the leaders of alternative music. I just think they are terrible. It's the same idea when people are looking at a piece of art which is really just a white canvas with a bunch of paint splattered on it. Some people think it's brilliant, they are seeing it for something, but I'm seeing it for what it is. A canvas with paint splattered on it. That's what this is to me.

Frank: I think people like saying they are into this band just to say it.

Charlie: The album I have is **Goo** and I didn't get it. They say Nirvana took a lot of their stuff from Sonic Youth, but I don't hear it.

Frank: The video is making me angry. Do you understand what is happening here?

Frank: And the thing that sucks is you don't care either way.

Home, Sean Lennon

Charlie: I have this album and I don't get a lot of it. That whole background part sounds like his Dad.

Frank: Doubling the vocal track doesn't hurt either, it's the same thing John Lennon did all the time. My God, he looks a lot like his father.

Charlie: I like the video though. It has a lot of cool effects. It has a kinda trippy, Saturday morning, Sid and Marty Kroft edge.

Frank: It's just very reminiscent of his dad. I would guess he's allowed to do that. If he wants to carry it on, he should go for it. In a few more albums he'll get better. But if I want to listen to John Lennon, I'll listen to a John Lennon album before this.

Charlie: I gave this album three listens and did a lot of skipping around. Some of it stood out, but it's his first record. A lot of people are giving him notice because he's John Lennon and Yoko Ono's son, but it's interesting.

Frank: He'll probably develop more of his own style as he goes on, you can hear that, which is good. I'd like to listen to his next album and hear what he comes up with.

Heroes, The Wallflowers

Charlie: It's Godzilla. I've seen this one many times. They did a good version of this song. I have a version by Oasis and this one blows it away.

Frank: It is a good version. And I like the Wallflowers. They are a good band but the unfortunate thing about them is that they are so overplayed. This is on the radio so much that after a few times I don't want to hear it anymore.

Charlie: I haven't seen the movie and I really don't care, but I like the video. I like when the tail comes by and takes away part of the building.

Frank: It's a soundtrack video, it's just a trailer for the movie.

Madhouse, Anthrax

Frank: What are you trying to do to us! I say thumbs down right away. You can see every friend we had was in this video. Look at all the hair we had.

Charlie: This was shot 7:00 in the morning in Staten Island. We were so excited about doing a video that it didn't matter.

Frank: This was in an abandoned mental institution. It was a lot of fun. I can't tell you the last time we sat and watched this. But I'll tell you, it brings us right back. It's like watching another band though.

Charlie: Oh, yeah. When Joey Belladonna was out of the band, that for us ended a chapter. And now it's a totally new one.

Frank: If we play this song live now, it's seems a bit foreign because when you hear John Bush sing it, he brings it to somewhere else. It's even weird to see Joey and Dan Spitz together. Seeing this brings back good memories. I think of the good times with Anthrax we had in the beginning. I think it's a good video, I like the goofiness. I really do.

Charlie: It's like the way we were at this point. It's what we were feeling.

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INDIE REVIEWS

SKREW,

ANGEL SEED XXIII

(Metal Blade Records, 2828 W. Cochran St., Simi Valley, CA 93065;

ph: 805-522-9111)

Over the last five years Skrew have made quite a name for themselves— basically as the Kings of Industrial Noise. Their eminently dark, often disturbing odes to the evils that lurk within the hidden recesses of the human mind has won the band a dedicated following through Europe and North America. Now with the release of their latest opus **Angel Seed XXIII**, the Skrew brigade seem intent on taking all of their well-deserved media hype, and all of their equally well-deserved fan support and transform that into the kind of stardom that bands playing *this* kind of music should only dream about. Indeed Skrew seem like a band intent on taking over the rock and roll world— or at least die trying.

Rating: ****

MADBALL, LOOK MY WAY

(Roadrunner Records, 536 Broadway, New York, NY 10012; phone: 212-274-7561)

Few bands are more aptly named than Madball. Quite simply these dudes are a little bit crazy! And better yet, this New York-based quartet seems quite content to wallow in their nut-case antics. As shown throughout their latest effort, **Look My Way**, Madball recognize few boundaries when it comes to delivering their thrill-seeking, power-tripping, fun-loving music. From first cut to last this is hardcore rock at its rip-roarin' best, and while such an approach may not be geared for the more faint-hearted members of our reading audience (by the way the *Journey* albums are over there), if you like to rock hard, heavy and wild then Madball is the band for you!

Rating: ***

BLOOD FOR BLOOD, BLOOD FOR BLOOD

(Victory Records, 1837 W. Fulton, Chicago, IL 60612; phone: 312-666-8661)

Blood for Blood make no excuses for the vitriolic nature of their music. If anything, this Boston-based metal unit seems to thrive best when their sound is tinged with pure desperation and unequivocal power. As shown on their self-titled debut disc, the band draws on such varied influences as Life Of Agony, Sheer Terror or the Dead Boys yet deftly manages to take these disparate sounds and emerge with something uniquely their own. Part pure metallic overdrive, part hardcore rage, the sound of **Blood For Blood** is enough to wake



the dead— and stir the souls of everyone still having a solid pulse beat.

Rating: ***

PRO-PAIN, THE BEST OF

(Mayhem Records, 285 W. Broadway, New York, NY 10013; phone: 212-226-7272)

"Honesty" and "integrity" have always been two words used to describe the musical approach of Pro-Pain, clearly one of the most revered and respected hard core metal acts of the last decade. Considered legendary musical visionaries throughout Europe, and treated with well-earned respect throughout North America, this New York-born unit has been carving out their special piece of rock and roll turf for the last six years. Now, the best moments of the band's recorded history have been gathered together in one place, at one time, on the appropriately titled **The Best Of Pro-Pain**. Perhaps the most fascinating element of this collection is comparing and contrasting the band's key musical elements, watching them evolve and change over the years to meet the group's incessant demands.

Rating: ****

COVENANT, NEXUS POLARIS

(Nuclear Blast America, PO BOX 43618 Philadelphia, Pa. 19106; phone: 215-923-0770)

Ya gotta love the names of the members of Covenant; there's



Blackheart, and Nagash, and of course there's Hellhammer (do you think his mom named him that?). They're joined by Sverd (kind'a rhymes with "nerd"), Astennu and the "evil" Sarah. Can you figure out what brand of rock this supposed "all star" team of Norse death metal rockers play? On their latest collection, **Nexus Polaris**, Covenant produce some of the most predictable, unlistenable metal crap heard this year. They try to scare you, they try to tantalize you, they try to excite you...and all they end up doing is boring you to an early grave.

Rating: **

OBITUARY, **DEAD**

(Roadrunner Records, 536 Broadway,
New York, NY 10012; phone 212-274-7561)

When it comes to grinding out the slowest, heaviest riffs on Earth, few bands can do it with the aplomb of Obituary. While occasionally this band's music sounds like an old 45 r.p.m. disc turning at 33, fact is these guys *want* to sound like they're bogged down in the musical equivalent of the La Brea tar pits. On their latest live collection, **Dead**, Obituary's sound oozes out of your stereo speakers like primordial slush, with such tracks as *Slowly We Rot*, *Final Thoughts* and *Cause Of Death* ranking as some of the most horrific in metal history. Certainly Obituary is at best an acquired taste, but if your rock and roll affinities run towards plodding, brutally loud death metal dirges, then Obituary's latest must rank at the top of your "must have" list.

Rating: ***

CALL TO IRONS, **A TRIBUTE TO IRON MAIDEN**

(Dwell Records, PO Box 39439, LA, CA 90039;
phone: 213-663-8098)

In the late-'90s it sometimes seems as if that classic '80s metal unit

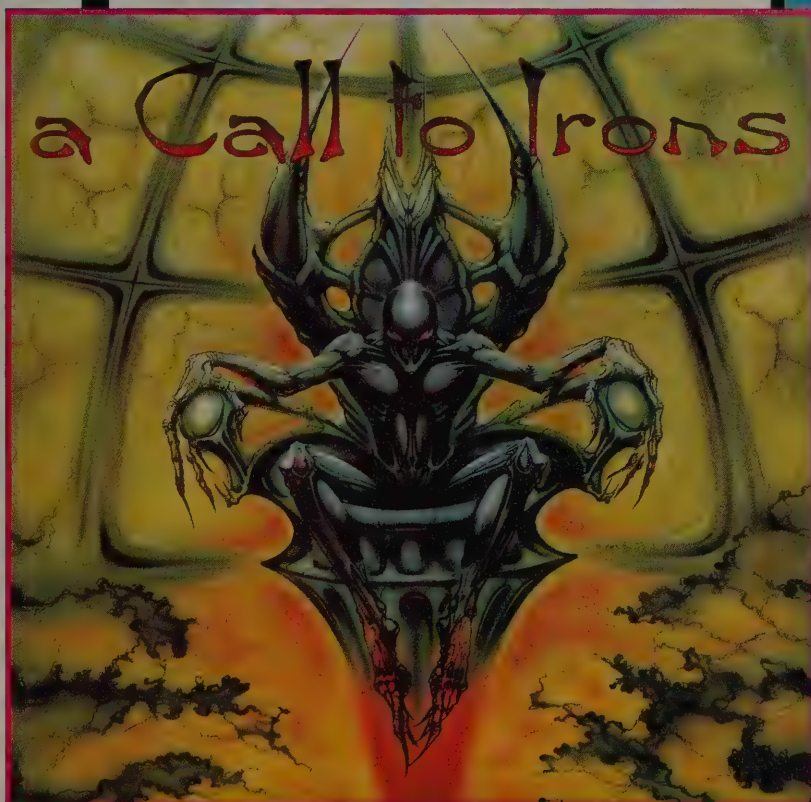
Iron Maiden has not received the proper credit they deserve for the role they played in shaping the very structure of the hard rock form. While the Maiden Metal Machine is still very much alive and well, a variety of current metal units decided now was the proper time to pay homage to their inspiration. The likes of Steel Prophet (*Ides Of March/Purgatory*), Vital Remains (*The Trooper*) and Solitude Aeternus (*Hallowed Be Their Name*), take turns presenting their version of Maiden classics. And while they do little to add additional luster to the original versions, the respect they show to one of metal's greatest units is clearly in evidence throughout **Call To Irons**.

Rating: ***

HOLLOW, **MODERN CATHEDRAL**

(Nuclear Blast America, P.O. Box 43618,
Philadelphia, PA; phone: 215-923-0770)

The members of Hollow are proud to point out that none of them have had any previous musical training. No offense boys, but throughout your debut disc, **Modern Cathedral** maybe a little rock and roll background would have helped the proceedings move along at a slightly more sprightly pace. There's no doubt that this Scandinavian quartet give it the ol' college try, but too often their efforts come across as labored and pointless.



While they try to present themselves as an updated version of such classic groups as Judas Priest and Queensryche, too often Hollow's sound rings hollow (*Oh, how we love a good play on words*).

Rating: **

RATING SYSTEM: ***EXCELLENT ****VERY GOOD ***GOOD **FAIR *POOR**

SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

- 76) THE STORY BEHIND THE SONG
- 79) ANGEL AND THE GAMBLER
- 86) CRACK THE LIAR'S SMILE
- 90) CRUELTY BROUGHT THREE ORCHARDS

THE STORY BEHIND THE SONG: *The Angel And The Gambler* BY IRON MAIDEN

Iron Maiden has always been a band devoted to their fans and despite the various band personnel changes, the fans have remained just as true to them as well. The media hoopla and energy that accompanies a new Maiden release always pleases the fans, and **Virtual XI** is no exception. "We figure our fans are

driving," explains Harris. "I was driving on the M4 Motorway to Wales and then it hit me. Thank God I had a small cassette recorder with me! The idea reminded me of the Who/UFO, so I took it in that direction. It's got a very much '70s rhythm feel to it, which I like a lot, no doubt the fans will like it too."



pretty much the same as we are, with pretty much the same interests," notes Steve Harris. "We thought that a lot of our fans love soccer, and so let's get a soccer theme involved with the next album. We had already been working on a computer game, so it worked out real well for us."

Virtual XI reflects both themes, as does the inventive art on the CD cover, featuring Eddie, Virtual Reality, and soccer. The CD's first single released to radio, *Futureal* was enthusiastically received by fans worldwide as is the band's recently released second track, *The Angel And The Gambler*.

The lyrics penned by Steve Harris fall nothing short of that unmistakable Maiden magic. "*The Angel and the Gambler* originated from an idea that I had while

Adrift on the ocean
Afloat in a daydream
Or lost in a maze
Or blind in the haze
So what does it matter
So why don't you answer
So why do you send
An angel to mend

Best make decisions
Before it's too late
Take all your chances
Take hold of reins
A roll of the dice
Ahead of the game again

Nothing to lose
But so much to gain
A little danger
It goes without saying
but what do you care
You're gonna go in the end

Gate open to heaven
Is ready and waiting
Or straight down to hell
Can you go there as well

I'll suffer my craving
My soul's not worth saving
So why don't you go
Just leave me alone

Don't you think I'm a savior
Don't you think I could save
Your life

There's like a hunger
That knocks on your door
You've had a taste of it
Still you want more
You've made your mistakes
Won't it play the same again

THE ANGEL AND THE GAMBLER

(Recorded by Iron Maiden)

STEVE HARRIS

Roll of the dice
Take a spin of the wheel
Out of your hands now
So how do you feel
But you're not gonna win
You'd better go back again

Do you feel lucky
Or do you feel scared
Take what luck brings
and be devil may care
But you're down on your luck
And what will the next day bring

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- JE356 CURE, Robt. Smith praying
- JZ641 CURE, Group [ringer]
- JE339 DEFTONES, Rainbow
- JE341 DEFTONES, Logo
- JE373 DEFTONES, 13 ball
- JE374 DEFTONES, Fur LP
- JE418 DEFTONES, Blend logo
- JH78 DRAIN, Endless/group
- JZ701 EVERCLEAR, Soda logo
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- JZ749 GARBAGE, Group 1998
- JE327 GREEN DAY, Hammer/Nails
- JO104 HOLE, Swirl [tongueless]
- JE378 KORN, Spliced
- JX912 KORN [tongueless]
- JE379 KORN, Big Eyes
- JE438 KORN, Follow the Leader
- JE250 L7, Off the Wagon
- JE355 L7 [girl's tank top]
- JE286 LIMP BIZKIT, Clown
- JE380 LIMP BIZKIT, Limp Lager
- JE361 LIMP BIZKIT, squashed logo
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- JH119 M. MANSON, Group
- JH120 M. MANSON, with halo
- JH139 M. MANSON, Shock Bars
- JH140 M. MANSON, red glitter face
- JH141 M. MANSON, giving the finger
- JE175 M. MANSON, Hard Road
- JE411 M. MANSON, Playgrnd, Popples
- JE282 MATCHBOX 20, Group
- JE228 METALLICA, Lightning
- JE227 METALLICA, Master/Puppet
- JE298 METALLICA, Sad But True
- JE308 METALLICA, Flaming Skull
- JE443 METALLICA, Wild Things
- JH183 MONSTER MAGNET, group
- JH130 NIN, Closure
- JE280 NIN [girl's halter top]
- J1254 NIN, Rope
- J1445 NIN, Sin
- J1586 NIN, Logo [blue]
- J1588 NIN, Perfect Drug
- J1614 NIN, gold Closure logo
- J1615 NIN, Logo [glows in the dark]
- J1625 NIN, Nothing Records logo
- J1675 NIN, Jawbone
- JH948 NIRVANA, Unplugged
- JE223 NIRVANA, Nevermind
- JE368 NIRVANA, Pictred circle
- JE397 NIRVANA, big logo [gray]
- JE428 NIRVANA, Silver
- JE782 NIRVANA, In Utero
- JE658 NIRVANA, Seahorse
- JE210 OFFSPRING, Ixnay
- J1691 OZZY O glow-in-dark cross
- JH142 PANTERA, Watch It/group
- JH147 PANTERA, Black Tooth
- JH173 PANTERA, Double Hatches
- JH178 PANTERA, Silver Shield
- JE435 PEARL JAM, Shark
- JE439 PEARL JAM, Yield
- JE289 PRODIGY, four faces
- J1653 RADIOHEAD, Logo [V-neck]
- JX110 RAGE/MACHINE Beyond Law
- JE288 RAGE/MACHINE, Group
- JE291 RAGE/MACHINE, Skeleton
- JE292 RAGE/MACHINE, Rodeo
- JE385 RAGE/MACHINE Free/chooses
- JE948 RAGE/MACHINE System Suck
- J1690 RAMMSTEIN, glow-in-dark
- J1681 RAMMSTEIN, faces
- JH150 SEVENDUST, Logo/group
- JE286 SMASH.PUMPKINS, Sadness
- JE444 SMASH.PUMPKINS, head trip
- JE450 S.PUMPKINS, Goat's Milk
- J1682 SOULFLY, glow-in-dark logo
- J1683 SOULFLY, group
- JH170 STABBING WESTWARD Angel
- JE440 3rd EYE BLIND, big logo
- JE441 3rd EYE BLIND, Group/hall
- JE212 311, Allen [green]
- JE090 TOOL, Embrace
- JE294 TOOL, Foetus
- JE448 TOOL, Bite Me
- JE741 TOOL, Wrench
- JE249 VERUCA SALT, Rock On
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 - JH015 MARILYN MANSON, Logo
 - JH131 MARILYN MANSON [tank top]
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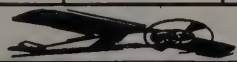
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AC/DC	FLY ON THE WALL		\$13.00	"FORD, LITA"	ENGLAND	1989	\$29.00	POISON	"RIO, BRAZIL"	1994	\$29.00
AC/DC	"LARGO, MO."	1981	\$29.00	"FORD, LITA"	GERMANY	1988	\$29.00	PRISON	LOS ANGELES	1989	\$29.00
AC/DC	LET THERE BE ROCK		\$15.00	"FORD, LITA"	"FORD, LITA"	1988	\$29.00	PRIDE & GLORY	PRIDE & GLORY	1989	\$29.00
AC/DC	LIVE AT DOWNTOWN		\$20.00	"FREHELY, ACE"	TORONTO	1987	\$29.00	PRIDE & GLORY	"KARLSHAMM, SWEDEN"	1994	\$29.00
AC/DC	MADISON SQUARE GARDEN	1986	\$29.00	GREAT WHITE	"MY, MY, MY"		\$20.00	QUEENSRÛYCHE	BUILDING EMPIRES		\$29.00
AC/DC	NO BULL		\$20.00	GREAT WHITE	NEW YORK	1988	\$29.00	QUEENSRÛYCHE	GERMANY	1988	\$29.00
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AC/DC	"RIO, BRAZIL"	1985	\$29.00	GUNS 'N' ROSES	"FELT FORUM, NY."	1988	\$29.00	QUIET RIOT	"DORTMUND, GERMANY"	1983	\$29.00
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ALICE IN CHAINS	ALICE IN CHAINS		\$15.00	HANDI ROCKS	FINLAND + MORE		\$29.00	ROXX GANG	PENNSYLVANIA	1989	\$29.00
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BADLANDS	CONNECTICUT	1989	\$29.00	JACKLY	"ST. PAUL, MINN."	1997	\$29.00	SAVATAGE	"KAWASAKI, JAPAN"	1994	\$29.00
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BEATLES	TOKYO	1966	\$29.00	KINGS X	CALIFORNIA	1975	\$29.00	SKID ROW	CANADIAN TV INT./LIVE	1988-90	\$29.00
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BON JOVI	"SEOUL, KOREA"	1995	\$29.00	KORN	"AUSTIN, TX."	1995	\$29.00	STRYPER	"RESEDA, CA."	1984	\$29.00
BON JOVI	TOKYO	1985	\$29.00	KORN	"MESA, AZ."	1997	\$29.00	STRYPER	"SEOUL, SOUTH KOREA"	1992	\$29.00
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"COOPER, ALICE"	"ROCKFORD, IL."	1986	\$29.00	MARILYN MANSON	KOLN, GERMANY	1997	\$29.00	TYKETTO	"COLUMBIA, MO."	1991	\$29.00
"COOPER, ALICE"	DETROIT (W/KIP WINGER)	1986	\$29.00	MARILYN MANSON	CREEPY BOYS COMP.	1995-97	\$29.00	TYPE O NEGATIVE	CANADA	1995	\$29.00
"COOPER, ALICE"	NIGHTMARE		\$13.00	MARILYN MANSON	SAN FRANCISCO, CA.	1995	\$29.00	TYPE O NEGATIVE	"LA MOURS, NY."	1993	\$29.00
"COOPER, ALICE"	PRIME CUTS		\$20.00	MARILYN MANSON	JAPAN TV SPECIAL	1997	\$29.00	UGLY KID JOE	RIO	1994	\$29.00
"COOPER, ALICE"	SAN DIEGO	1979	\$29.00	METALLICA	"CHICAGO, IL."	1997	\$29.00	UGLY KID JOE	"AMSTERDAM, HOLLAND"	1992	\$29.00
"COOPER, ALICE"	"SANTAGO, CHILE"	1995	\$29.00	METALLICA	CLIFF LEMME		\$20.00	VAIN	SAN FRANCISCO	1993	\$29.00
"COOPER, ALICE"	WELCOME TO MY NIGHTMARE		\$20.00	METALLICA	"PROVIDENCE, R.I."	1992	\$29.00	VAIN	"OSAKA, JAPAN"	1990	\$29.00
"COOPER, ALICE"	RARITIES	1969-82	\$29.00	METALLICA	"SAO PAULO, BRAZIL"	1989	\$29.00	VAN HALEN	ARGENTINA	1983	\$29.00
COVERDALE/PAGE	"OSAKA, JAPAN (1ST NIGHT)"	1993	\$29.00	METALLICA	TWO OF ONE		\$12.00	VAN HALEN	BEST OF VOLUME 1		\$29.00
COVERDALE/PAGE	"OSAKA, JAPAN (2ND NIGHT)"	1993	\$29.00	METALLICA	YEAR AND HALF (2 VIDEOS)		\$35.00	VAN HALEN	BRAZIL(COMPLETE RARE)	1983	\$29.00
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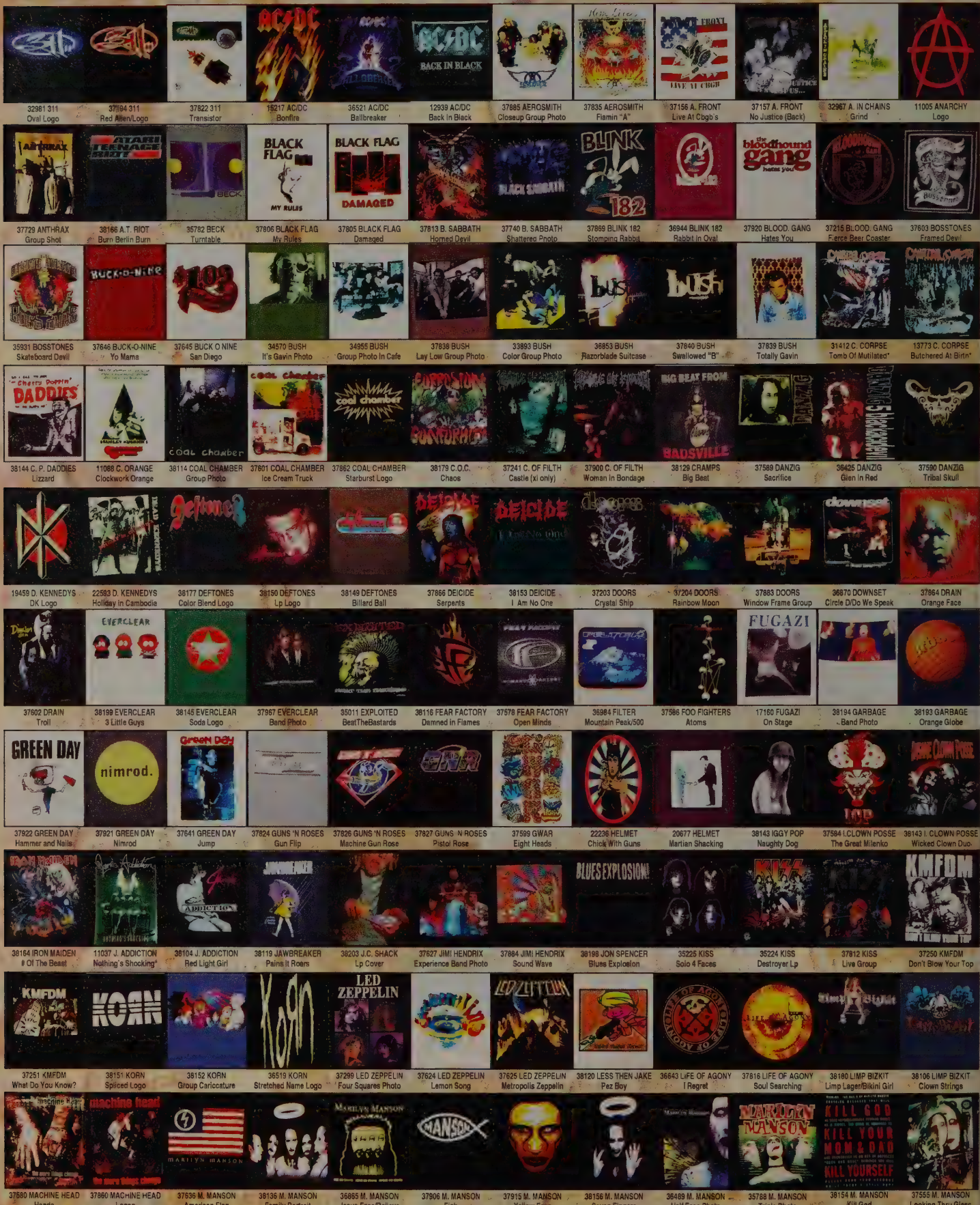
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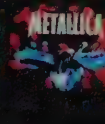












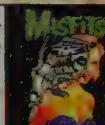

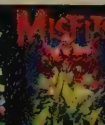
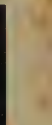





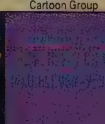





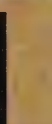
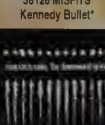




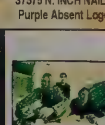




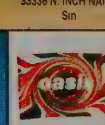


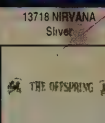

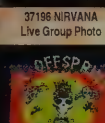




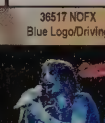


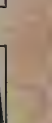
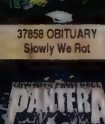


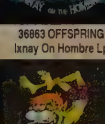
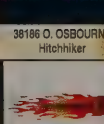
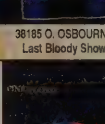
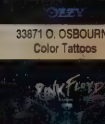
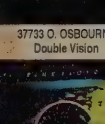






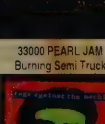
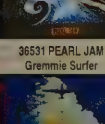
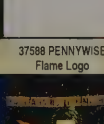

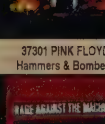
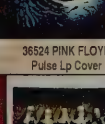


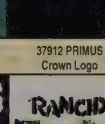
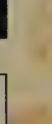

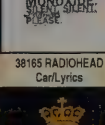
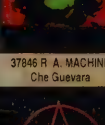
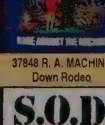



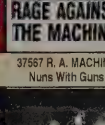
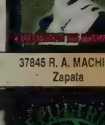
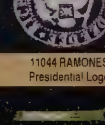

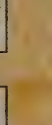

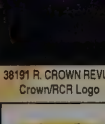

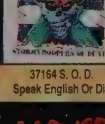

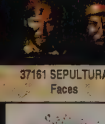
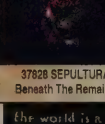



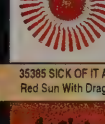



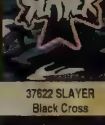


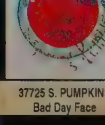

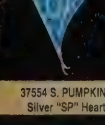



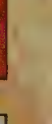


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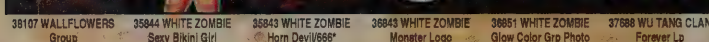
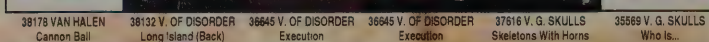
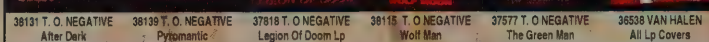
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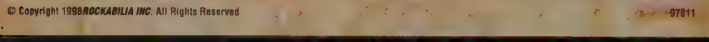
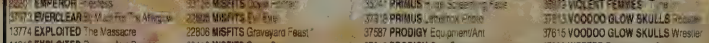
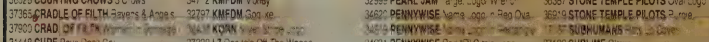
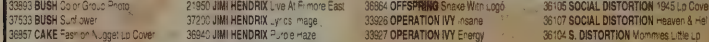
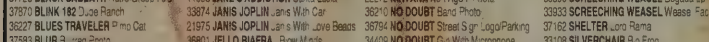
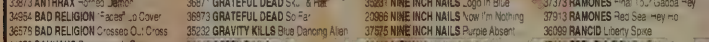
											
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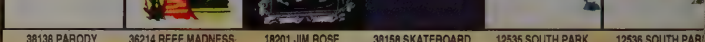
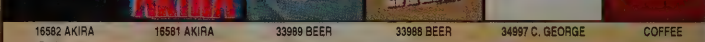
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It's true, I don't mind if you
leave
You're fated, I'm always relieved
I hope you understood the
words

unsaid

So many rooms inside my head
Too many different places
Sometimes I'm dying to be dead
Too many lovely faces
It's like a poison to me
I ain't what you see
I'm too scared to be
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left alone
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wife
I crack the liar's smile

I won't just live my life to die
I'm getting high from being vile
There is no use to ask me why
It's like a poison to me
I see you drowning in my lies
I crack the liar's smile
I won't just live my life to die
I'm getting high from being vile
There's no use to ask me why
It's like a poison to me

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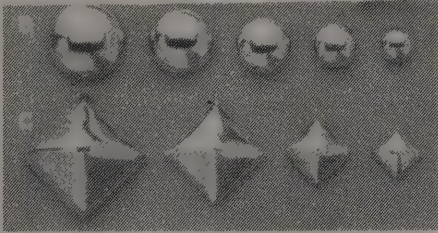
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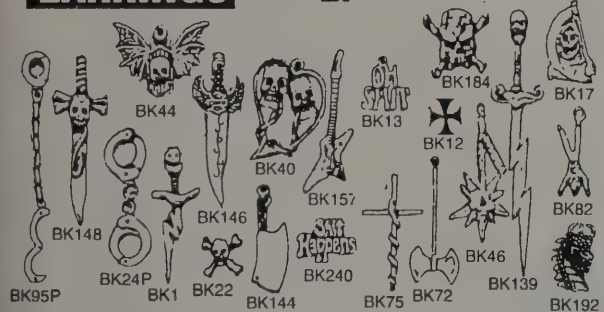
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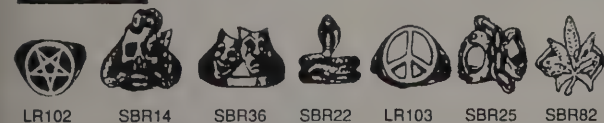
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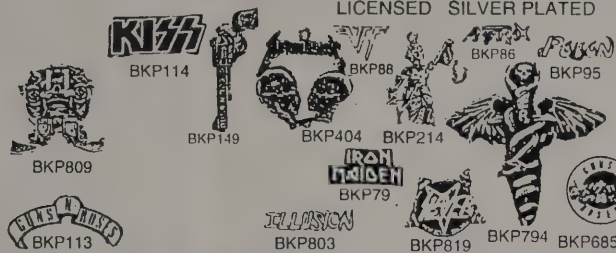
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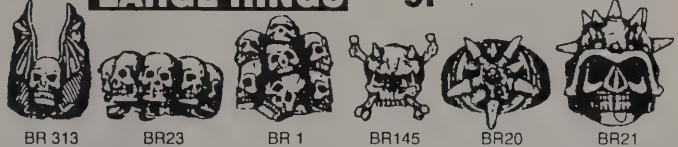
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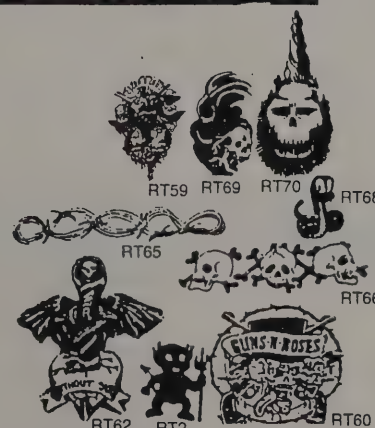
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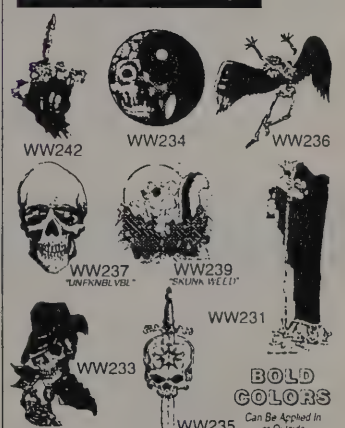
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Maleficent in dusty rose
Gathered stain lapped her breasts
Like blood upon the snow
a tourniquet of topaz
Glistened at her throat
Awakening pulled from her tomb
Her spirit freed, eclipsed the moon
That she outshone as a fallen star
a regal ornament from a far flung nebular

Her likeness hung in the black gallery
Commanding unease
Demanding of death to breathe...

Midst the whirl and daylight fauna
Of society at court
Elizabeth bedazzled, her presence
sought applause
Though her torchlit shadow
Thrown upon damp cellar walls
Greeted nothing but despair from
slaves her nights enthralled

Thirteen winters solstices had shown
Her path that the dark
Had marked its dominion
Spying the confessor
Who's caresses she'd known,
As whipcord in the House of Dog
Her cold meat on holy bone

Raped of faith, she now embraced
The narcissistic unrest frozen on the
mirror's face
With this disdain, inside these veins
(Highborn wanton that she was)
She sought to keep what age would
claim

Her soul was sold and for this toll
Reeking pyres ever smoldered
On the whims of one so in control
Elizabeth, mysterious
Cruelty brought three orchids
From the bowels of the abyss

Once upon atrocity when midwitches
stilled cries
And carved abortive runes in reddened
wombs
Exhumed by scrying eyes

Madness came upon
Her like an amorous lover's seed
Lifeblood splashed upon her skin
In ghouls tortured unleashed

And to her dead reflection
'Twas as if her pallor gleamed
Like an angel's warmed by candles
Where erotic stains had cleaved
So demons dragged this libertine
Lusts screaming for release
Upon the flesh of maiden preened
As canvas for caprice

Exacting obeisance
Her gaze held a seance
Of spirits too trapped under glass to
commune
A sleeker mistress than Luna
Whose threats to consume her
Met with torments giving vent to her
swoon

Flat on her back
Pack-prey for the reams
Of verses and curses
That haunted her dreams
Midnightmare chimed
Thirteen in her mind
A disciple of scars
Branded years hissed behind
Ridden-split thighed
By the Father of lies
An ovation of wolves
Blushed the skies as they withed

But heaven is never forever
She came, a spent storm
From the clouds

Leaving serpents in office
Inside every gate
To lick righteous holes
Blinding Lords to the fate
Of virgins forced naked
To defile on rent knees

Hacked and racked backwards
Menses choking their pleas

More, more, more
Twitching make me wet with thee
Carcass rub me raw

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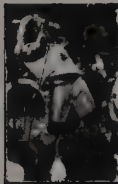
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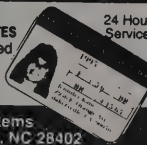
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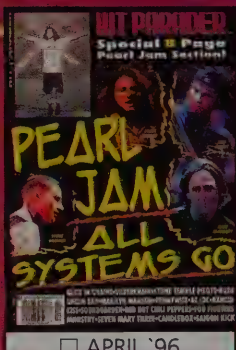
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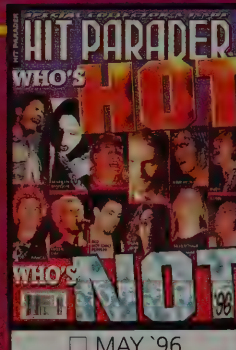
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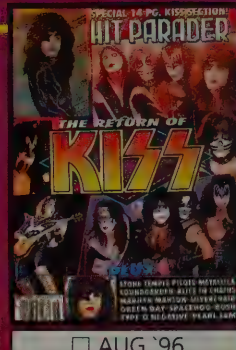
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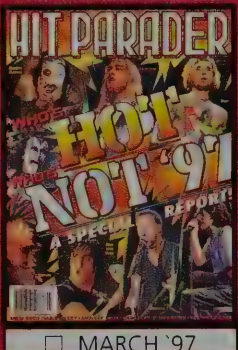
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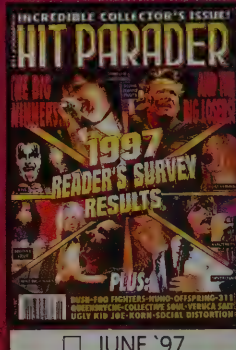
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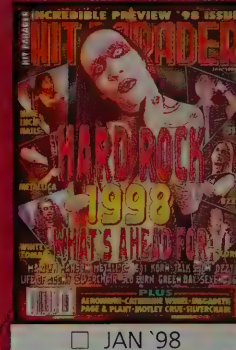
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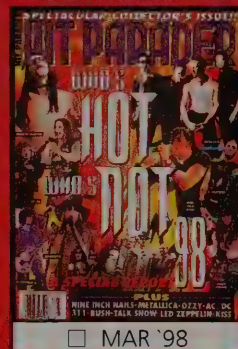
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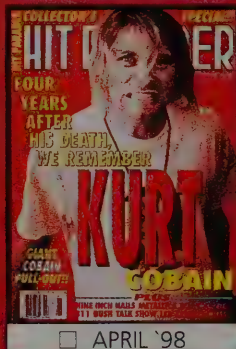
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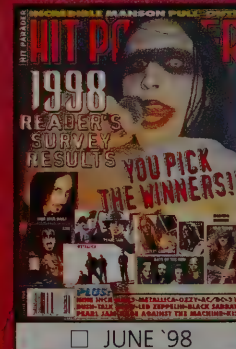
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GEARING UP TECH TALK

BY JODI SUMMERS

We don't often talk to drummers about their equipment, but Alex Van Halen is no ordinary drummer, and Van Halen is no ordinary band. In the 20 years they've been together, Edward, Al and bassist Michael Anthony have invented and reinvented themselves. Whether with David Lee Roth, Sammy Hagar, or Gary Cherone, Van Halen have made music that the world adores and they've done it—time and time again. Just look at the stats: Van Halen has become the most successful band in the history of Warner Bros. Records, selling millions of copies of their 11 albums.

Alex's drumming style has been admired, adored and copied. His talents have occasionally been overlooked, merely because his brother, guitar god Ed, has had such a profound influence on a generation of musicians. But they're brothers, they love and support each other through thick and thin—for better or for worse—in sickness and in health. When we went to talk to Alex about drums, life and **Van Halen III**, Ed happened to be sitting in. Enjoy the conversation...

ALEX VAN HALEN

Hit Parader: Alex, over the years, you've played some of the biggest drum kits of all time. In the '90s, you stripped down to the bare minimum. How do you design a drum kit?

Alex Van Halen: You go through different phases, it depends upon how you feel about your music at any given point in time. In the '70s music became kind of stale. What happened onstage was that very few bands connected with the audience. There were those long jam sessions and it became more geared towards musicians. You have to keep in mind who you're playing for—not saying that it demeans the music, but don't be arrogant in front of the audience. When Van Halen came of age in the '80s, we did everything and anything we could to make the way that things looked onstage as big as the sound of the records themselves. The whole idea at the time was that rock and roll is larger than life; Bigger drumsets, bigger this, bigger everything ... bigger egos in some cases. That was just a reflection of the times. Music, not only the way people look and dress, is by and large a social reflection. The big drum kit was the feeling at the time, we didn't do it out of anything else other than feeling what was going on around us.

Edward Van Halen: It's just a natural evolution or growth. Then you spank that to death and you move on.

HP: How have you evolved and changed? What are you playing now?

AVH: Just a regular double kit, a couple kick drums, a couple racks, a couple floors, a cou-

ple cymbals wherever I can reach them.

EVH: Whatever it takes to get the job done.

AVH: Paiste cymbals, Ludwig drums.

HP: You've been with Ludwig forever.

AVH: Yup.

HP: Ed, and for the longest time you had a deal with Kramer, now you're not. What happened there?

EVH: Now I have my own line of guitars with Peavey—been doing that for a few years. Check out the Wolfgang. I'm designing all

my own stuff now. Have my own amp line, guitars.

HP: Do you have a most memorable or favorite gig?

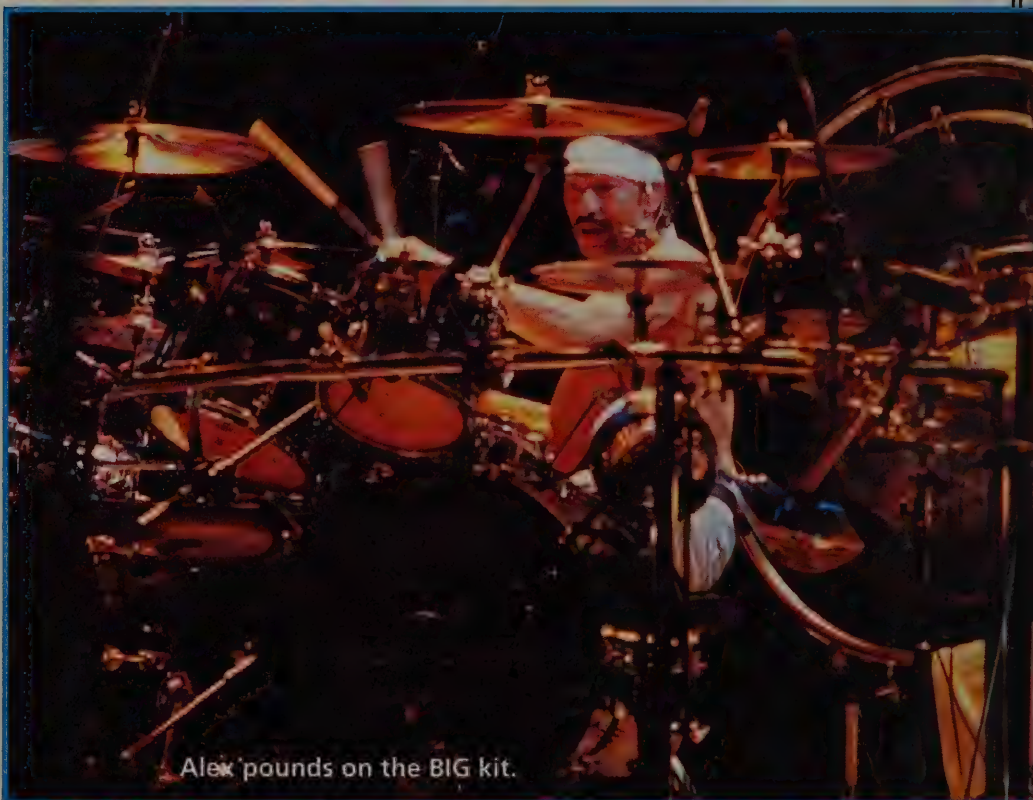
AVH: I think there's a difference between most memorable and favorite.

EVH: Memorable... the US Festival.

HP: You got \$1.5 million to play the US festival.

AVH: It meant absolutely nothing to us.

EVH: It was the most memorable because



Alex pounds on the BIG kit.

somebody left it in the locker room.

AVH: That means don't burn yourself out before you hit the stage.

HP: The US Festival wasn't a particularly good show for David Lee Roth.

AVH: You're telling us, it's was a terrible gig, even though he got paid an awful lot of money for it.

EVH: Back then, as far as the money went, it all went into production. By the time we'd finished we had what, \$10 apiece? We'd put 15 semis full of crud and chaos. The 1984

have been called was a music festival. The idea was to get as many bands as possible on the bill. Every time you go to one of these stadium gigs, you pay through the nose, but you only get to see one or two bands. We wanted to provide a whole afternoon of entertainment, where we footed the bill. Luckily we pulled it off. There were very few glitches in it. We're very happy about that.

EVH: This time around, we're just going to go around the world and play where they'll let us.

AVH: To take on the responsibility for a big festival tour kills the manager. The band doesn't have to worry that much, it's the manager and the rest of the people. To do it this time—our first time out—wouldn't be a good idea. We'd like to play arenas where we're reasonably in control of the lighting and the acoustics because it's important that the people hear what's going on as well as see. To start off that big right off the bat maybe the next time around. That's always an option.

EVH: The Stones are good at doing big tours. Let them take care of it all. We just show up and play.

"Music is by and large a social reflection."

tour, that kind of ended it all, you couldn't get any bigger than that. The lighting system, the backdrop, the cities, we were sitting there going, "How come we don't have any money?"

AVH: In '86 when we toured with Sammy Hagar, there was absolutely nothing on stage. No amps, no nothing. The drums had to be there, but had it not been for the drums, there would have been nothing on stage. And that's just to prove a point—just that it was the four members that were important, not all the crap that goes along with it.

HP: Has the level of partying within the band ever been an issue?

AVH: No. Let's just call a spade a spade, we just overdid everything and then some. The only difference is we never made a big deal about it. There seemed to be certain periods in time where people would romanticize about a certain type of drug, or their habits afterward with people who come back after the show, all that stuff happened.

EVH: But what's the big deal about it?

HP: Have computers and digital lighting had an impact on your set?

EVH: No, the lighting follows us. There are certain keyboard songs that are sequenced, but it's still me playing them, as opposed to having a guy onstage playing it. Our show is very loose in the respect that we don't even have a set list.

HP: How do you plan to introduce your new vocalist, Gary Cherone, on tour? You introduced Sammy Hagar at the Monsters of Rock festival.

AVH: The Monsters festival was the second time around with Sammy. That was for the **OU812** album, and what that really should



***"I've played
Ludwig drums
forever."***

INSTRUMENTA

BY MICHAEL SHORE

You've gotta hand it to **Zildjian**. As considerable as their reputation and accomplishments are, they don't rest on their laurels as the world's oldest and most respected cymbal maker, known for churning out unique and beautiful-sounding instruments in a wide variety of sizes and styles that stand up to a bashing like no other brand, but can also sound strikingly subtle when necessary. Nor can you blame **Zildjian**: a name alone might not do it, when the competition from younger but always enterprising companies like **Paiste** and **Sabian** is so constant and intense.

And so, **Zildjian** continues to introduce new series of cymbals, and new types within those series, as well as within their long-established lines like the A. and K. **Zildjian** cymbals. And one of **Zildjian's** latest innovations just may touch off some serious ripples in the cymbal world—possibly even a clash, if not a crash, depending on what sort of splash these new cymbals make (okay, okay, I'll stop now!). It's a new HiHat cymbal.

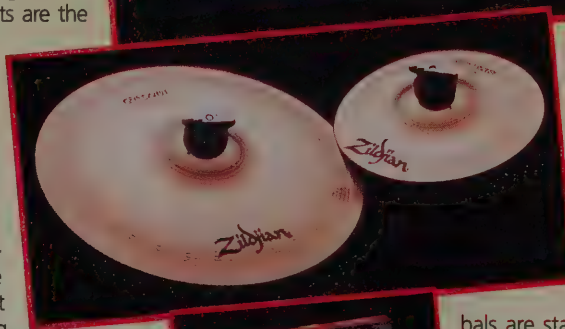
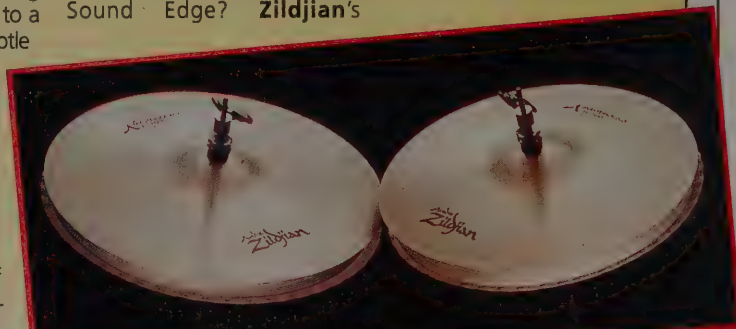
Zildjian, of course, is no stranger to HiHat innovation. Back in the '80s there was the Impulse model, whose bottom cymbal had four U-shaped notches cut out of its edge; the K. **Zildjian** Custom HiHats of the early '90s tried to same approach. **Zildjian** says both models just sounded too bizarrely brash to catch on, but currently one of its better sellers are the QuickBeat HiHats, which have a flat, cupless bottom cymbal with four small holes drilled in it, midway between the center and edge.

Anyway, **Zildjian's** newest HiHats are the A. **Zildjian** "Mastersound HiHats," which **Zildjian** promises to deliver "an incredibly bright, crisp, clean and fast 'chick' sound."

How they do it is where the controversy might come in: quoting **Zildjian's** press release again, "innovative hammering techniques were employed on the outer rim of the bottom HiHat cymbal, resulting in alternating raised and lowered contact points that facilitate rapid air release." **Zildjian** calls this "a radically new HiHat design innovation"—but to some drummers, it might look, if not sound, an awful lot like the "Sound Edge" HiHats that the Swiss **Paiste** company introduced some 30 years ago. **Paiste** designed its Sound Edge HiHats with a rippled edge on the bottom cymbal, originally to avoid "air lock"—the phenomenon where traditional, flat-edged top and bottom HiHats clap together and make a perfect seal, expelling all air inside and locking shut due to the resulting vacuum. HiHat stands are designed with little screws under the bottom cymbal mount to offset it, to avoid air lock, but it doesn't always work, and many drummers have known the agony of having their HiHats momentarily paralyzed by the vacuum effect, which really sucks (vacuum? sucks? Get it? Okay, okay I'll stop!). **Zildjian's** Impulse, K. Custom and QuickBeat HiHats were all, in their own ways, responses to air lock, as well as ways to get new and different

HHat sounds. **Paiste**, meantime, found that an extremely brilliant and cutting, high-pitched "chick" sound was an unexpected side benefit, which made the Sound Edge design perennially popular.

So how do **Zildjian's** Mastersound HiHat differ from **Paiste's** Sound Edge? **Zildjian's**



Customer Service department at its Norwell, plant, does not sound concerned about any possible outcry from **Paiste** (come to think of it, **Zildjian's** Impulse line was an obvious response to **Paiste's** similarly loud and brash "Rude" cymbals, and no great controversy erupted over that, so maybe I'm blowing all of this way out of proportion), explaining

that the Mastersound's raised and lowered areas are shorter, smaller and more numerous than **Paiste's** larger ripples, resulting in greater cymbal-to-cymbal contact for a "best of both worlds" effect, not quite as high-pitched as **Paiste's** Sound Edge, but definitely different than traditional **Zildjian** hats. **Zildjian** also notes that while **Paiste's** Sound Edge cymbals are stamped from a mold, each of the little peaks and valleys in the Mastersound bottom cymbal are individually hand hammered. So there.

And speaking, as we did earlier, of "making a splash," **Zildjian** didn't stop with the Mastersound HiHats. The A. **Zildjian** series of rock-ready cymbals is now enriched by three new "Extra Thin" splash cymbals, in 8", 10" and 12" sizes (from \$115 to \$157 in price). **Zildjian's** new, more exact rolling mill operation makes these cymbals—and their quicker, more brilliant and cutting than ever sound—possible. They're already being used by Carter Beaufort in the Dave Matthews Band, Vinnie Colaiuta with Sting, and Manu Kache

with Peter Gabriel. **Zildjian** has also added 8" (\$70) and 12" (\$90) splashes to its popular ZBT-Plus range of low-priced, sheer-bronze cymbals, which already includes a 10" model (\$80), and a ZBT-Plus "Special Effects Pack" (\$213) with 10" splash and 18" China.

For more info on these and other **Zildjian** cymbals, write: **Avedis Zildjian Co.**, 22 Longwater Drive, Norwell, MA., 02061.

LY SPEAKING



Washburn's got two new versions of its *N4* guitar, which like the original designed by Extreme's Nuno Bettencourt, features maple neck, ebony fingerboard, Floyd Rose tremolo bridge, a Seymour Duncan '59 neck pickup and a Bill Lawrence L500 bridge pickup, and a Stephens extended cutaway neck joint. What's different? The new *N4ESAVS* (\$1699 list) has a lightweight swamp ash body for maximum tone and resonance, and comes in a striking Vintage Sunburst finish; the *N4EQ* (\$1999 list) has a solid mahogany body for maximum sustain, a gorgeous and rare AAA quilted maple top, and black hardware accents.

Washburn also has two new "Culprit" guitars (model *CB2003*), with mahogany body, rosewood fingerboard, Rose tremolo and **Washburn** 600 Series pickups, listing for \$1099 and (with bound fingerboard and headstock, mirror pickguard and chrome pickup surrounds) \$1149.

Then there's **Washburn's** new Randall *RB35DT* bass amp, with 35 watts RMS power, 12" Jaguar speaker, sweep control, active inputs, compressor, and double-tuned cabinet enclosure.

Finally, **Washburn** has just slashed prices across its acoustic guitar line, by up to 30%! For more info write: **Washburn International**, 225 Corporate Parkway, Vernon Hills, IL 60061.



The new **Ibanez** Ergodyne bass demonstrates the company's claim that thanks to its trademarked new manmade "Luthite" material, which was designed expressly for electric string instruments, it can now design a guitar or bass in any shape at a fraction of the cost of a carved wood body. In the case of the new Ergodyne *EDC*, as its name implies, **Ibanez** has been able to design a better-balanced bass that's easier and less fatiguing to play, with no-interference access to controls and an extended upper horn that helps overall balance. **Ibanez** promises easier slapping and popping with it, too! The *EDC* also has a "Vari-Mid Hi-Fi" active EQ with sweepable midrange, and **Ibanez** SFR passive pickups for true magnetic response and traditional tone, along with Accu-Cast bridges and die-cast jackplate to improve contact and eliminate cut-offs. The 4-string model lists for \$849, the 5-string for \$949. For more info write: **Ibanez**, 1726 Winchester Rd., PO Box 886, Bensal, PA, 19020.

VIDEO VIEW

BY ANNE LEIGHTON

I have good news and bad news. I'll give them both to you at the same time. MTV as we know it is over! The channel still broadcasts but industry insiders are hedging bets that MTV will cease programming video clips in the near future and stick to special music, news and game shows. A publicist from the channel was unavailable for comment. It's been no secret video viewers that the channel has lost its ratings, and hasn't beckoned to your demands of playing videos of all genres, especially rock. *Video View* surveyed major label publicists to find out if their metal artists were making clips. Most have responded, "No, MTV's not gonna play them, why should we spend all that money?"

It is frustrating for music fans to find hard rock videos only on one-hour local access cable shows. And yes, MUCHMUSIC is available in some markets across the United States, but it seems that music video is not regarded as the novelty it was back in the early 1980s. Part of the reason is the Internet. America Online, which is programmed by MTV founder Bob Pittman, now boasts that it has more subscribers than what MTV's ratings were at its peak in the mid-1980s.

A few months ago we profiled the making of Stuck Mojo's dynamic *Rising* clip which featured some of the biggest names in professional wrestling. Although the video was featured on several wrestling shows, MTV ignored the clip except when wrestler Diamond Dallas Page visited the channel for an interview show, MTV LIVE. And then MTV just let the music play behind some of the wrestler's rowdy conversation.

Even with limited MTV exposure "*Rising* was a good investment for the band," explains Century Media label head, Marco Barbieri. "People at MTV claimed they liked it, but they didn't feel there was enough going on with the band to add it. Still Stuck Mojo got a lot of notoriety with the video on 100 cable shows, PLUS the wrestling shows. They did well at metal radio. And the video is on the CD."

While we had Barbieri on the phone, we asked him about other Century Media bands and if they wanted to spend label advances to make videos. "We've got two bands that have refused to make videos—the Gathering and Iced Earth. Each band has done well in Europe, but they both felt there was no outlet in America for videos, and they each had a vision on what their videos should look like.



The Gathering: No video

Well, the cost of making them and promoting them would be far too much for the band. I just returned from Europe, and there isn't heavy metal on television anymore except on Viva in Germany. Headbangers Ball in Europe has been canceled."

Century Media has released compilation CDs and compilation videos (**Declaration of Independents** and **Music Television Goes To Hell**) featuring work from their bands. "We spend a lot of money making the videos, and people don't see them enough. We sell them for ten dollars, and hope that people get turned on to different bands. Unfortunately our CD samplers have been more effective

marketing tools for Century Media's music than our video samplers. Even large bands that make videos aren't getting phenomenal placement nowadays."

"Is rock video dead?", Barbieri wondered. "I guess it could be considered dead on a few levels. Yes, MTV has turned its back on video. And that's a shame because a lot of us were fascinated with the videos they played. In the 1980s there were so many creative videos being made—Twisted Sister, Poison, Janet Jackson, and Cyndi Lauper grabbed our attention. If it was the '60s or '70s the popular bands like Simon & Garfunkel wouldn't have made any impact if MTV was around. I guess it was all so visual then that people became tired of videos, including MTV. I still think videos are cool, they're just not effective on TV anymore. Maybe now we have an allure with the videos that MTV doesn't broadcast, that you'll now have to seek them out somehow."

And what home videos are being offered now? A \$5.98 video single from Madonna (Warner Bros. Home video) and a PBS special called **Lou Reed: Rock and Roll Heart** (Fox/Lorber News). Although some metal heads might respect Reed's emblazoned two hour disc of pure feedback, **Metal Machine Music**, a full hour of Reed talking and singing leaves a lot to be desired from a true rocker—he can't carry a tune! The compilation videos are the more interesting: **American Pop** is an animated history of rock and roll (Columbia-Tristar) with music from Jimi Hendrix and Bob Dylan. **Bass Day: New York '97** (DCI Music Video/\$24.95) features a variety of bassists from all genres including former Talas,

David Lee Roth and Mr. Big thumper Billy Sheehan. Anthrax' drummer Charlie Benante and White Zombie's John Tempesta jam along famous jazz cats like Vic Firth and Jack DeJohnette on **The Modern Drummer Festival Weekend '97** (DCI Music Video/\$24.95). There is also a very important video series created by this century's most significant music journalist/musicologist Alan Lomax. Mr. Lomax and his family traveled across America and interviewed stylists of every genre in the early part of this century. They were the first people to get Woody Guthrie, Muddy Waters and Leadbelly on tape, and there are now videos such as **Songs And Stories About America, The Land Where Blues Began**, and **Jazz Parades** on Vestapol Video.

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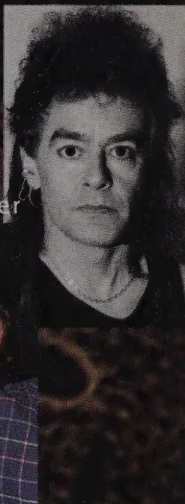
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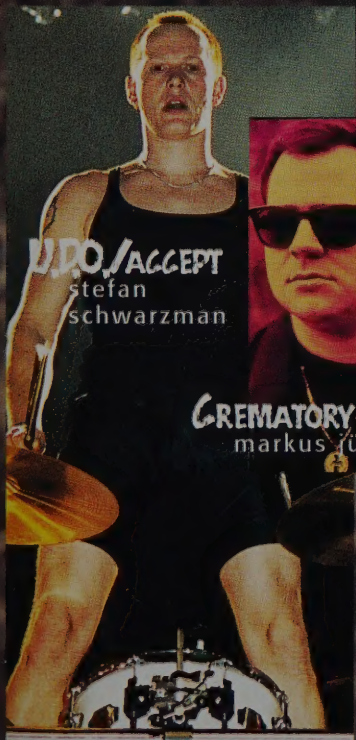
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concert and you'll know instantly why Tre' Cool has earned his reputation as a drummer who puts his gear through its paces. Delivering most of the abuse are his **Zildjian Super 5B Wood Tip Drumsticks**. Super durable, well balanced and with a good long reach, they stand up to whatever punishment he dishes out.

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